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PICTURE
of
PARIS

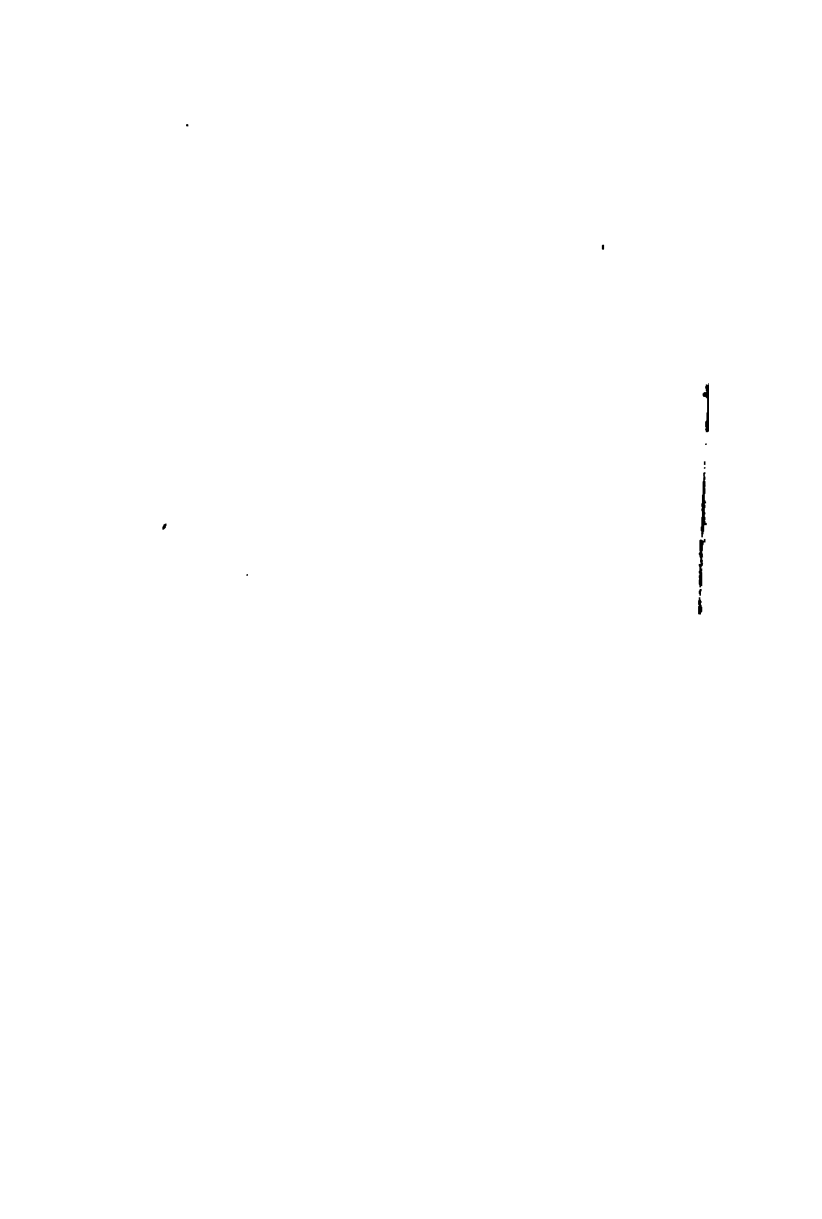
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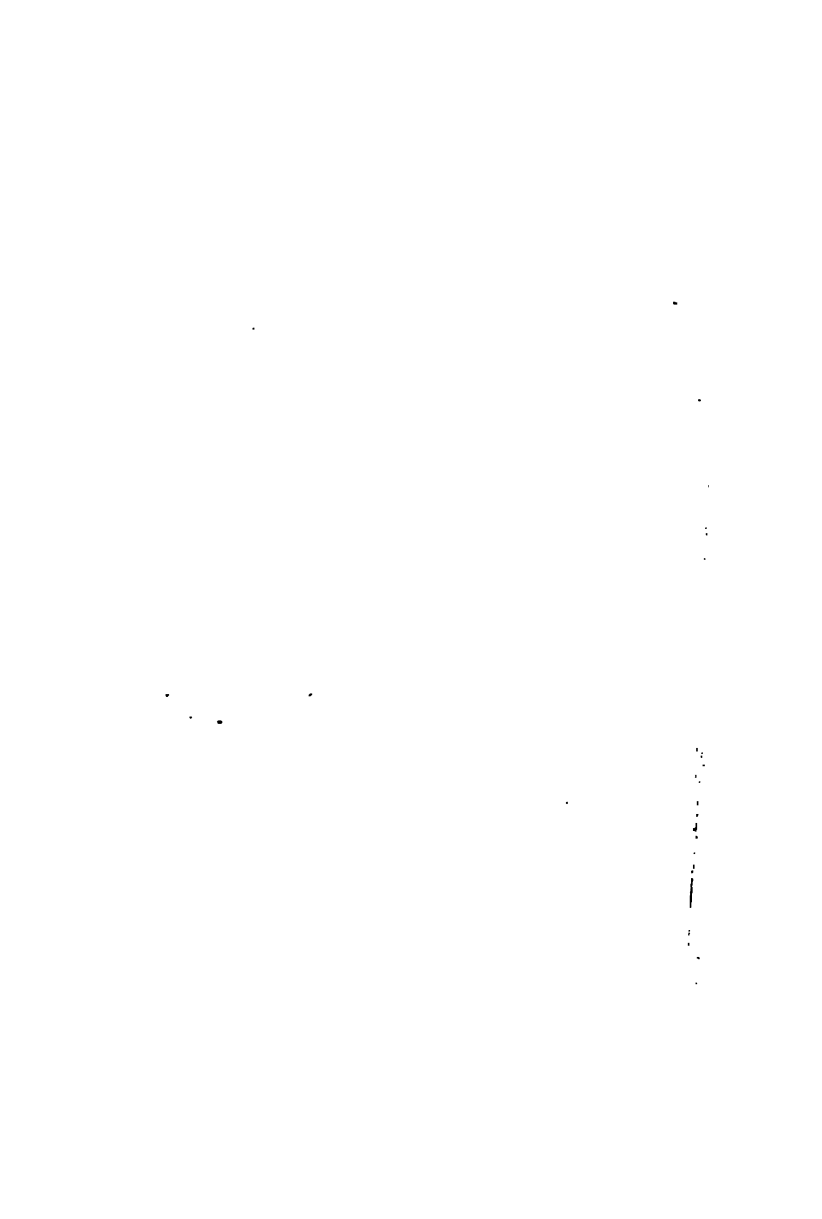
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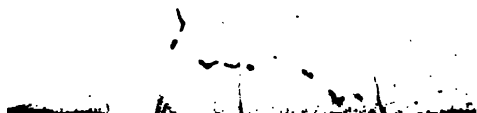
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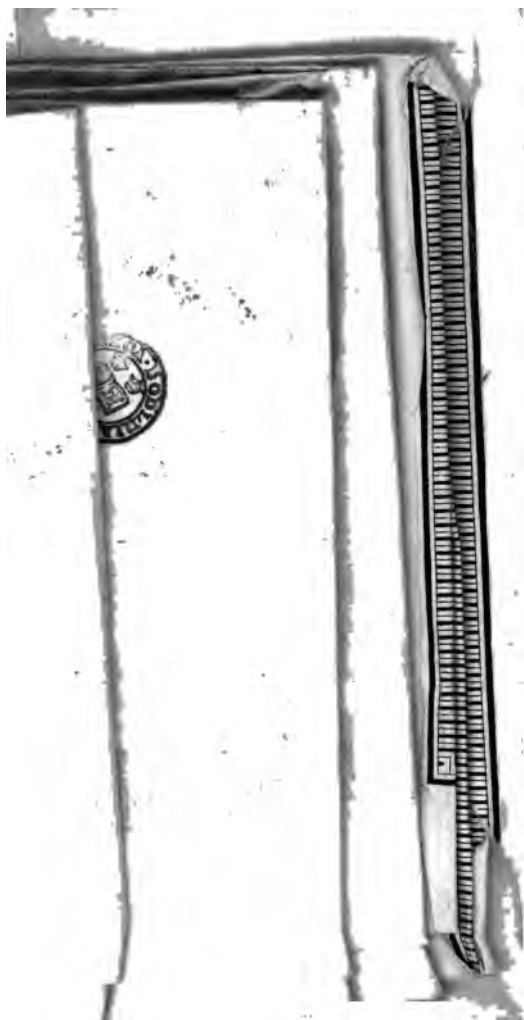
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A
NEW PICTURE OF PARIS ;
OR, THE
Stranger's Guide
TO
THE FRENCH METROPOLIS ;
ACCURATELY DESCRIBING THE
PUBLIC ESTABLISHMENTS,

REMARKABLE EDIFICES, PLACES OF AMUSEMENT,

And every other Object worthy of Attention.

ALSO, A CORRECT LIST OF

*The Paris Journals, Periodical Publications,
Libraries, and Literary Institutions.*

To which is added,

A DESCRIPTION OF THE
ENVIRONS OF PARIS,

With correct Maps, and an accurate Plan of the City.

NEW EDITION, ENLARGED AND IMPROVED.

BY EDWARD PLANTA, ESQ.,

Author of the "Gazetteer of France."

LONDON :

PRINTED FOR SAMUEL LEIGH, 18, STRAND ;

By W. Clowes, Northumberland-court, Strand.

MDCCCXVI.



ADVERTISEMENT.

NO pains have been spared to render this new edition correct and complete. For numerous additions and improvements, the author is indebted to several friends, who have kindly contributed the most recent information from the French capital. While every object of public interest is carefully noticed; and a general and comprehensive account given of it, the author has seldom descended to minute particulars, because he was unwilling to swell the present publication too much, and because complete catalogues and descriptions of the several public buildings, exhibitions, libraries, and paintings, may be procured on the spot at a trifling expense.

The additional information which is communicated respecting the rate of posting and the insertion of the latest *ordonnance* of the king will no doubt be very useful to travellers, but the work which we beg to recommend on this subject is the translation of the "Etat des Postes," which contains the various routes to the principal cities of Europe, and is a complete guide to travellers on every part of the continent.

The new names which have been given to several streets and squares since the restoration, are adopted in this edition, and will be peculiarly serviceable to strangers.

In selecting the names of professional gentlemen, merchants, and tradesmen, the author has been guided by no undue partiality. He conceived that he should render the traveller a service by mentioning a few of those, whose reputation for integrity and ability was established; and to have added much to the number would have rendered the work a mere directory.

The list of Paris journals may be considered as official.

The catalogue of periodical publications is certainly a very important and interesting feature in the "New Picture of Paris." The short criticisms, which accompany some of them, are the result of an intimate acquaintance with their respective characters and merits.

It has been the author's earnest endeavour to give the present work a distinguished rank above the inaccurate and ill-written publications, which, under similar titles, are often obtruded on the public. He has aimed to rende

the "New Picture of Paris" acceptable to readers of taste and literature, whose praise is alone valuable, and whose patronage is the best proof of merit.

The mode and expense of living depend so much on the inclination and means of the traveller, that no precise rules can be given on the subject. Families, who take with them their own servants, and live in furnished lodgings, may purchase every kind of provision in the different markets at a very moderate rate; and at the Restaurateurs and Coffee-houses the exact price is always affixed to each article in the bills of fare, and varies in proportion to the fashion of the house, and the elegance of the accommodation.

The Plan of Paris is so minutely drawn, and so distinctly engraved, that the traveller will find no difficulty in proceeding through its various streets and squares without the trouble of inquiry; but when rapid improvements are carrying on in every part of the city, and some street is almost every day changing its appellation, inaccuracies in a few trifling particulars are absolutely unavoidable.

The plan contains all the new names of the different streets and squares to the very day on which this advertisement is dated; and in this particular, it not only excels every English but every French plan, which has yet been published.

In their delineations of public buildings, and in their execution of maps and charts, it must be acknowledged that the French far excel us, but their practice of printing new titles; and new dates, to old books' and engravings is too notorious to be denied. While many French Plans of Paris, are dated since the restoration, not one of them contains all the improvements and changes which the new government has made.

The English traveller will not forget this, when he examines or purchases engravings, maps, or plans, of Paris manufacture.

The environs of Paris contain many interesting objects, which will repay the stranger for every excursion which he may be disposed to take. Much labour has been bestowed in describing every place worthy of notice. The map of the environs, together with the map of France, and the plan of the city, are from

French drawings, and contribute greatly to enhance the value of this publication.—In point of execution they are decidedly superior to every thing of the kind that has been attempted in this country.

To one observation more the author would beg leave to solicit the attention of the reader, that while most of the Guides to Paris are compiled from works long since published, and describe paintings and sculptures, and even buildings, which were destroyed during the reign of revolutionary anarchy, and of which not a vestige now remains, this “New Picture of Paris” may be depended on, as containing a faithful and authentic account of the present actual state of the French metropolis.

A very neat Gazetteer of France is also just published, and may be had bound with this work, or separately, if required.

London, October 3rd, 1814.

P. S. A translation of the “Etat Général des Postes,” is published by the proprietor of this work, under the title of “Post Roads in France,” &c.

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INTRODUCTORY REMARKS.

THE present publication is principally intended as a Guide to those who are unacquainted with the capital of France, while it is presumed that it will be found a useful companion to others who may have already visited the Continent. I shall consider my reader as just setting out on his first trip to Paris, and shall proceed to give him, methodically, every necessary information to ensure him a safe and pleasant journey.

The traveller should be provided with sufficient cash to defray his journey to the French metropolis; but as the purchase of gold in London would, at the present moment, be attended with considerable loss, he should procure a letter of credit on some eminent banker in Paris for the supply of his future wants. This he may readily effect by depositing a sum of money in the hands of any London banker who is in the habit of transacting business with mercantile houses in France. The author would beg leave particularly to recommend Messrs. Hammersley and Co., Pall-Mall, whose extensive money transactions with Mons. Perregaux, Laffitte, and Co., at Paris, are universally known. At the houses of Coutts and Co., Herries and Co., Ransom, Morland, and Co., he will meet with equal accommodation. Also at Minet and Fector's, 21, Austin Friars.

The French banker will make a trifling deduction for brokerage, and the traveller will

receive according to the rate of exchange between Paris and London.

The currency of France is the same as existed during the ascendancy of Buonaparte; but there can be little doubt that a new coinage will shortly be issued. The following list is inserted to answer the immediate purpose of the traveller:—

<i>English Coinage.</i>	<i>Value in France.</i>
A guinea is equal to ..	{ one Old Louis, and a piece of 24 sols, or a shilling.
The crown-piece to....	the piece of six livres.
— half-crown to....	three livres.
— shilling	24 sols.
— sixpence	12 sols.
— penny	two sols.
— halfpenny	one sol.
— farthing	two liards.
<i>French Coinage.</i>	<i>English Valuation.</i>
	£. s. d.
The Old Louis, containing 24 francs, equal to	1 0 0
— ecu, or six-livre piece	0 5 0
— piece of five francs, or livres.....	0 4 2
— sixty sols, or three livres..	0 3 6
— thirty sols	0 1 3
— twenty-four sols	0 1 0
— one franc	0 0 10
— fifteen sols	0 0 7½
— twelve sols	0 0 6
— a demi franc	0 0 5
— six sols	0 0 3
— two sols, the double sou or	
ten centime piece	0 0 1
— six liards	0 0 0½
— one sol, or five centimes ..	0 0 0½
— two liards	0 0 0¼
— one liard	0 0 0¼

The old piece of a Napoleon or 20 franc piece	0 16	8
————— or 40 franc piece	1 13	4
————— a Louis (new coin) or 20	} 0 16	8
franc piece		

Note.—The state of the exchange between France and England is about $21\frac{1}{2}$ francs, or 17s. 1d. to our pound sterling, or about 15 per cent. against us, but is gradually improving.

N. B.—A livre and a franc are the same thing, value ten-pence; the six-liard piece is a thin coin of bell-metal, value three farthings; the two-liard piece is equivalent to our farthing, as there are four liards in one halfpenny French. The tenth part of a franc is called a decime, and the hundredth, a centime.

Should he be prevented from procuring letters of credit on Paris, prior to his leaving London, the tourist should by no means fail to make application to the bankers at Dover, Brighton, Margate, or any other out-port at which he may embark. One advantage attends this mode of arranging pecuniary affairs, particularly worthy of attention, viz., the introduction which it affords the traveller to houses of the first respectability. No passport is so useful as a letter of credit on some well-known mercantile firm. While it will gain him every accommodation on his journey, it will, on his arrival at Paris, procure him every information and assistance to enable him pleasantly and profitably to survey the numerous objects worthy his attention.

Having arranged money matters, the traveller next thinks of his baggage. Few things are so connected with easy and comfortable travelling as light and portable baggage. Our

reader then may be assured that every kind of wearing apparel may be procured cheaper at Paris than at London, and at the shortest notice. But should the Englishman feel desirous of appearing in the precise costume of his native country, he must not depend on the Parisian tailor. No entreaties will prevail on him to make a single habiliment which does not at once proclaim itself of French manufacture.

PASSPORTS.

Foreign Office, Downing Street.

ON application at the above office, informed, that it is necessary to procure a passport previous to leaving England. The traveller must address a letter to the Secretary of State, signed by a respectable individual, and call the following day between ten and two o'clock, when a passport will be furnished, on the payment of £2. 7s. It is also necessary to apply to the French Minister, the Count de la Chartres, 10, Lower Seymour Street, who will give a passport for travelling in France, with the expense. The servant in attendance receives a trifling compliment. Persons daily go to town with no other passport than that of the French Minister, and meet with no obstruction on their journey.

Note. The passport is endorsed when the traveller reaches the opposite coast.

ROUTES.

WHITE BEAR INN, Piccadilly. The new Paris diligences set off every morning and evening, at half past five o'clock, from the

PASSPORTS.

The Marquis d'Omalius has succeeded the Comte de la Chapelle as Ambassador from the Court of France; he resides in Lower Becholey-street, but the Office is at No. 2, George-street, Persons apply opposite the Spanish Chapel. The Office is open from Twelve to Four o'Clock every day. Persons who apply for Passports must leave their names, and call the following day, when Passports will be granted without hesitation, except under very particular circumstances.

Canteen.

to Rochester &c.

They book for these coaches at the White Bear, and Hatchett's, New White-Horse Cellar, Piccadilly; Ship, Charing-cross; and George and Gate, Gracechurch-street.

Passengers may be booked which ensures the earliest conveyance to the Channel, as well as from the Messrs. Meurice, at whose offices put up, will render assistance and accommodation to the

£4. 12s. } The passage by
£4. 0s. } sea included.
only coaches connected with
of the general messageries of
Dame-des-Victoires, at Paris.
Persons resident in the
parcels may be booked for
Cross Keys, Wood-street, two
miles, whence set out coaches
for Margate, Ramsgate, and
every morning and evening; and
Chatham four times a day.

From Hatchett's, New White-Horse Cellar, a coach starts for Dover and Deal every morning and evening at five, and a coach to Worthing every morning, at seven o'clock. Also the Brighton Royal Blue every morning, a quarter before nine, through Cuckfield, Crawley, and Ryegate, to the Blue Coach Office, corner of North-street.

A coach starts for Dover, from the Bell and Crown Inn, Holborn, every morning, at seven o'clock, and goes over Blackfriars-bridge. Inside, £1. 7s. ; outside, £1. The journey is performed in twelve hours.

The *Princess Charlotte* coach starts from the White Horse, Fetter-lane, every morning at nine o'clock, and arrives at Brighton at five o'clock in the afternoon. Another Brighton coach goes from Blossom's Inn, Laurence-lane; and the Angel, St. Clement's, every morning at half-past seven o'clock.

From the Bolt-in-Tun, Fleet-street, a coach starts for Rye every Tuesday, Thursday, and Saturday morning, at six o'clock.

From the Angel Inn, at the back of St. Clement's church, the Dover and Portsmouth mails start every evening; likewise the Paris mail, every morning, at a quarter before seven o'clock. If a party engage the whole coach inside, and part of the outside, it will take them up at their own residence, and start at their own time. Passengers may stop at any town on the route, and proceed in

the next coach (provided there is room) without additional charge. Every passenger is allowed 70lbs. luggage, but must pay 5d. for every pound above that quantity.

The Rose-in-June packet-boat sails from Rye to Boulogne every Monday and Thursday. This is the nearest route from London to Paris by twenty miles. It is fifty miles less by sea than from Brighton to Dieppe, and thirty miles less by land than through Dover. The fare from London to Rye is £1. 5s., and from Rye to Boulogne £1. 1s. Inquire at the George Inn, Rye.

Four packets regularly sail from Brighton to Dieppe every week : the Wellington, Capt. Cope, on Monday, and returns on Friday ; the Neptune, Capt. Clegram, on Thursday ; the Flying-fish, Capt. Partridge, on Friday, and returns on Tuesday ; and the Thomas, Capt. H. Blaber, on Saturday.

By a new regulation of the Customhouse at Brighton, and which we doubt not will be adopted at all the out-ports, no passengers are allowed to clear out, or to have their luggage examined, after six o'clock in the evening.

The packet Wellbank, Captain Beck, sails every Friday from Portsmouth to Havre, and returns from thence every Tuesday. From Havre coaches daily set off for Paris, and perform the journey in eleven hours ; the Liberty packet goes from Portsmouth to Havre every Tuesday, and returns every

Friday. The packets afford excellent accommodation for passengers and goods. The master is to be seen at the Quebec tavern, Portsmouth, and particulars known in London by applying to Messrs. Heather, Lucas, and Co., No. 8, Change-alley.

Packet-boats are also continually crossing from Margate, Southampton, and Harwich; all of which afford comfortable accommodation. The price of the packet from Dover to Calais, is 12*s.*; board not included.

Weeks's Packets sail every Tuesday and Friday from Southampton to Havre; and from Margate and Ramsgate, packets sail to Ostend three times a week.

Travellers wishing to proceed to Switzerland may hear of Mr. Emery, the Agent, at Mr. Recordon's, Cockspur-street, Charing-cross. The journey is performed in sixteen days, allowing two at Paris, and sleeping every night at some town. The proprietors furnish lodging and provision. The carriage is roomy and convenient—the passengers are limited to six. One cwt. of luggage is allowed to each, and the charge is only £25 English.

As it remains optional with the traveller what route he may think fit to pursue, we will now proceed to detail the principal roads, with the several cities, towns, &c., through which he will pass in his journey from London to the French capital.

ROUTE FROM LONDON TO PARIS BY BRIGHT-
HELMSTONE AND DIEPPE.

	Miles.		Miles.
To KENNINGTON,		CROYDON	9½
Surrey	1½	Croydon Turnpike	10
Brixton Causeway	3½	Purley Direction Post	11½
Streatham	5	Rose-and-Crown Inn	14½
Broad Green	8½		

[Or, by keeping along Smetham Bottom to the right, about half a mile, and then bearing to the left, a new road is made to the Rose-and-Crown, which avoids Riddlesdown Hill, and is only a quarter of a mile further; route to Ryegate nine miles.]

	Miles.		Miles.
Marden-Park Lodge.	15½	Nutley	36½
Half-Moon Inn	15½	Maresfield	39½
Quarry-House Gate .	18	Uckfield	41½
Godstone Green	19	Horstead	43½
Stanstead Borough ..	20½	Cliff	49½
Blindly Heath	23	LEWES Town-Hall ..	50
New Chapel Green ..	24½	Guide-Post	50½
Fellbridge, Sussex ..	26½	The Barracks	51½
EAST GRINSTEAD .	28½	Ashcomb	51½
Forest Row	31	Falmer	54
Wych Cross	33½	Brighthelmstone ...	58½

OR,

	Miles.		Miles.
To Wych Cross, as		Chadley	42½
above	33½	Cook's Bridge	43½
Dane Hill	36½	Offam Street	47
Sheffield Bridge	38½	Guide-Post	48½
Chailey Common ..	41	Brighthelmstone	56½

CROSS OVER TO DIEPPE*.

	Posts.	Miles.		Posts.	Miles.
Dieppe*....†	4	130½	Chars	2	206½
Bois-Robert	1½	137½	Pontoise§..	2½	219
Pommereval	2	148½	Franconville		
Forges	3	165½	¶	1½	227½
Gournay ..	2½	179	Saint Denis	1½	235½
Gisors† ...	3	195½	Paris.....	1	241

ANOTHER ROAD FROM DIEPPE TO PARIS, BY
ST. GERMAIN-EN-LAYE AND ROUEN. ||

	Posts.	Miles.		Posts.	Miles.
Dieppe....	2	130½	Tostes	1½	150
Osmonville	2	141½	Cambres ..	1½	158½

* *Dieppe* is situated in the department of the Lower Seine, having a good harbour, formed by the mouth of the river Arques, an old castle, and two piers. Its principal trade consists in laces, ivory, fish, and toys. In 1694 it sustained a bombardment by the English. It is 30 miles N. of Rouen, and 110 N. W. of Paris. The passage from Brighton to Dieppe varies from 7 to 40 hours; it will therefore be necessary to lay in a stock of provisions.

† A French post is 5½ miles.

‡ A third horse must be taken or paid for in the two last stages.

§ *Pontoise* was formerly celebrated for a strong castle, which the English took by stratagem in 1433. In 1652, 1790, and 1753, the parliaments of Paris were transferred to this place.

¶ *Franconville*. If the traveller has a few hours to spare, he will be much pleased with the gardens of the Comte d'Albon, which are laid out with a beautiful simplicity rarely seen in France.

|| *Rouen*, formerly the capital of Normandy, is now styled first city of the department of Lower Seine, and is an archbishop's see. It stands north of the river, is seven miles in circumference, including its six suburbs, and is computed to contain 73,000 inhabitants.

	Posts.	Miles.		Posts.	Miles.
Rouen.....	2	169½	Meulan	2	233½
PortSaintOuen½	1½	177½	Triel	1	239½
Vaudreuil ..	1½	185½	St.Germain-en-		
Gaillon†....	2	196½	Laye 	1½	246½
Vernon	1½	206½	Nanterre ..	1½	259
Bonnières ..	1½	214½	Paris	1½	266½
Mantes† ..	1½	222½			

As in most towns of great antiquity, its streets are narrow and crooked, and its houses built of wood; notwithstanding which, it is one of the most opulent cities of France. The places worthy observation are, the great hall of the palace, formerly appropriated for the assembling of the parliaments of Rouen; the castle; the cathedral; and the steeple of the late Benedictines. In the market-place stands the statue of Joan of Arques, the famous Maid of Orleans, who was burnt in this city. The suburb of St. Sever on the opposite side of the Seine, communicates with the city by a bridge of boats, which rises and falls with the tide. Rouen is the birth-place of the two Corneilles and Fontenelle. It is 50 miles S. W. of Amiens, and 70 N. W. of Paris. A most enchanting view of Rouen, and the neighbouring country, is afforded from Mount St. Catherine. If the traveller has time to spare, he may, at little expense, proceed to Paris by water. The beautiful and romantic scenery of the river, will thoroughly compensate for the delay.

† *Gaillon* is situated in the department of Eure, and is rendered conspicuous by containing the splendid palace attached to the see of Rouen. It is 11 miles N. E. of Evreux, and 22 S. S. E. of Rouen.

‡ *Mantes* was the burial-place of John king of France, who founded a chapter there. The bridge over the Seine, although elliptic, is 120 feet wide. The wines from the vineyard of the late Celestius, situated without the town, were accounted excellent. It is 31 miles N. W. of Paris.

|| *St. Germain* is remarkable for its magnificent palace, embellished by several kings, but more par-

FROM LONDON TO PARIS BY MARGATE AND OSTEND.

	Miles.		Miles.
To New Cross, Kent	3½	Key Street	38
Deptford	4½	Sittingbourn	39½
Blackheath	5½	Rapchild	41½
Shooter's Hill	8½	Radfield Street ..	41½
Welling	10½	Green Street	42½
Crayford	13	Ospring	46
Dartford	15	Boughton Street ..	49
Northfleet	20½	Boughton Hill ..	50
Gravesend	21½	Harble Down	52½
Chalk Street	23	Canterbury	55½
Gad's Hill	26½	Sturry	58
Stroud	28½	Upstreet	61½
Rochester.....	29	Starr.....	64
Chatham	30	Alcol	68
Raynham	34	Margate	72
Newington Street	36½		

CROSS OVER TO OSTEND.

	Posts.	Miles.		Posts.	Miles.
To Ostend ..	—	143	Lille†.....	—	190½
Thourout ..	3	160½	Carvin	2½	203½
Menin*	3½	179½	Lens	1½	211½

ticularly Louis XIV., who was born in it. In this fabric, also, the fugitive James II. of England found an asylum when he sought refuge in France. It is now used as a military school. The road from St. Germain to Paris, is a broad paved way, with rows of noble elms on each side.

* *Menin*, a town of the Netherlands, has been the scene of much military contention, and was last taken by the French in 1794. It is situated on the *Lys*; is eight miles S. E. of *Ypres*, and 10 miles N. of *Lille*. The principal Inn is the *Chasseur Rouge*.

† *Lille*, a very strong city of France, and famous for its commerce. It is computed to contain 65,000 inhabitants, and is guarded by what is esteemed the

	Posts.	Miles.		Posts.	Miles.
Arras* 2	.. 229½	ConchylesPots	1½ ..	280½
Ervillers....	2	.. 233½	Cuvilly	1 ..	295½
Sailly	2	.. 244½	Gournay....	1 ..	291½
Peronne† ..	1½ ..	259½	Bois de Lihus	1½ ..	298½
Marchéle Pot	1½ ..	261	Pont St. Max-		
Fonches	1	.. 266½	ence	1½ ..	307
Roye	1	.. 272			

finest citadel in Europe, with the exception only of that at Turin. The streets and squares are adorned with very noble buildings; and among the public edifices are, the exchange, a magazine of great extent, and a general hospital. There are numerous manufactories, but its principal trade is in camlets. Lille was taken by the allies after a siege of three months in 1708, but was restored by the treaty of Utrecht in 1713. In 1792 it was severely bombarded by the Austrians. It is seated on the Deule, and is 130 miles N. of Paris. The Hotel de Grand is excellent and reasonable.

* *Arras*, capital of the department of Pas de Calais, is a well-fortified town, and an episcopal see. It is divided into the ancient and modern town. The great square, which is surrounded by piazzas, boasts of some very splendid edifices. It contains eleven churches. In that of St. Vedast stands a brass pulpit in the form of a tree, supported by two bears. It is seated on the Scarpe, and is 22 miles W. N. W. of Cambray. The principal Inns are Ecu d'Artois and Petit St. Jean.

† *Peronne* is a well-fortified town in the department of Somme, denominated also *La Pucelle*, in consequence of its never having been taken, though very frequently besieged. The castle is famous for having been the prison of Charles the Simple, who there ended his days in a wretched manner. The duke of Burgundy detained Louis XI. for three days within the walls of this fortress, until he consented to ratify a disadvantageous treaty. It stands on the Somme, and is 80 miles E. by N. of Paris.

	Posts.	Miles.		Posts.	Miles.
Senlis*	1½ ..	315½	Bourget	1½ ..	337½
La Chapelle ..	1 ..	320½	Paris	1½ ..	345½
Louvres	1½ ..	329			

**FROM LONDON TO PARIS BY DOVER AND
OSTEND.**

	Miles.		Miles.
Bricklayers' Arms ..	1½	Rainham	34
Half-way House	2½	Moor Street	34½
Hatcham	2½	Newington Street ..	36½
New Cross	3½	Key Street.....	38
Deptford Bridge....	4½	Chalkwell	39
Blackheath	5½	Sittingbourn	39½
Shooter's Hill	8½	Rapchild	41½
Welling	10½	Green Street	43½
Bexley Heath	11½	Ospring	46
Crayford	13	Boughton Street ..	49
Dartford	15	Boughton Hill	50
Horn's Cross	17	Harbledown	52½
Northfleet	20½	Canterbury	55½
Gravesend	21½	King's Bridge	55½
Chalk Street	23	Bridge	58½
Gad's Hill	26½	Half-way House ..	62½
Stroud	28½	Lydden	65½
Rochester	29	Ewell	67½
Chatham	30	Buckland	69
Star Inn	33	Dover	71

[From Ostend to Paris, see the foregoing Head.]

* *Senlis*, late a bishop's see, is in the department of Oise, and its cathedral has one of the loftiest steeples in France. It stands on the river *Nouette*, and is surrounded by forests, 27 miles N. E. of Paris.

FROM LONDON TO PARIS BY DOVER, CALAIS,
AND AMIENS.

	Posts.	Miles.
From London to Dover, as before	—	71
Cross over to Calais*.....	—	96½
Haut Buisson	1½	105
Marquise	1	110½

* The passage is seldom more than eight hours, and sometimes less than two; only a small stock of provisions is therefore necessary. *Calais* is situated in the department of *Pas de Calais*, and protected by a strong citadel. After enduring a siege of eleven months, it surrendered to Edward III. in 1347. It was retaken in 1557 by the duke of Guise, and again bombarded by the English in 1696, without sustaining much damage. The fortifications are good, but it is more indebted for its defence to its situation, being built in the middle of marshes, which may at all times be overflowed at the approach of an enemy. This town is among the few which, from the commencement of the Revolution, has not been subjected to any scenes of carnage. L'Hotel d'Angleterre, kept by Quillaque and Duplessis, may rank as the most commodious and the best tavern on the Continent. It has within its walls, public promenades, a theatre, billiard-room, garden, and coffee-room. The Kingston hotel, and the Lion d'Argent, will be found commodious and reasonable. Calais is 21 miles E. S. E. of Dover. Before I dismiss the subject now under review, it may not perhaps be uninteresting to the reader versed in the French language to be made acquainted with the annexed couplets, adapted to the tune of our '*God Save the King*,' which were enthusiastically sung by Monsieur Pigault Lebrun, and the ladies of Calais, while Louis XVIII. was at supper after his recent joyful landing to take possession of the throne of his ancestors.

	Posts.	Miles.		Posts.	Miles.
Boulogne* ..	1½ ..	120	Montreuil†	1½ ..	144½
Samer	2 ..	131	Nampont ..	1½ ..	153
Cormont....	1 ..	136½	Nouvion ..	2 ..	164

Grand Dieu ! sauve le Roi,
 Notre espoir est en toi,
 Sauve le Roi,
 Qu'il soit toujours heureux,
 Puissant et glorieux,
 C'est l'objet de nos vœux,
 Sauve le Roi.

Oh ! LOUIS, ôh ! mon Roi,
 Vivre ou mourir pour toi,
 Voilà ma loi ;
 Oui, le fer sur le corps,
 Prêt à subir la mort,
 Je m'écrierai encor,
 Vive le Roi.

ANGOULEME, c'est toi,
 Qui consolais le Roi,
 Guidas ses pas ;
 Jouis de tes vertus
 Qui jamais en eut plus ;
 Vrai bonheur des élus !
 Vive le Roi.

* *Boulogne* is a seaport in the department of Pas de Calais, and is divided into the lower and higher towns. The harbour, which is commodious, has a mole for the safety of vessels, and to prevent it from being choked up. It stands upon the mouth of the Lianne, 14 miles S. of Calais. The views in the neighbourhood of Boulogne, particularly on the Paris side, are extremely beautiful. The Hotel d'Angleterre, Rue de l'Ecu, the Lion d'Or, No. 5, in the same street, and the Hotel de France are the principal Inns.

† *Montreuil* stands on a noble eminence, and is considered to be nearly impregnable. The only entrance to it is over two enormous draw-bridges. At the

	Posts.	Miles.		Posts.	Miles.
Abbeville*	1½ ..	172½	Flers	1 ..	219½
Ailly	1½ ..	180½	Breteuil	1½ ..	220½
Flixecourt ..	1½ ..	187½	Wavignies ..	1½ ..	228½
Picquigny ..	1 ..	193	St. Just†....	1 ..	234½
Amiens†....	1½ ..	201½	Clermont ..	2 ..	245½
Hebecourt ..	1 ..	206½	Laigueville	1½ ..	252½

distance of two miles, it presents a very imposing appearance. The roads from Boulogne to Abbeville, bear a strong resemblance to those in the more cultivated parts of England.

* *Abbeville* is seated on the river *Somme*, where it divides into several branches, and separates the town into two parts. Its manufactories consist of woollen cloths, coarse linens, sail-cloth, and soap. The front of the church of *St. Walfrid*, at *Abbeville*, with its two towers, numberless niches and statues, with all their accompaniments of fret-work and carving, afford a most beautiful specimen of Gothic architecture in its richest style. It is 22 miles N. W. of *Amiens*, and 60 miles S. of *Calais*. The principal Inns are *Hotel d'Europe*, and *Hotel d'Angleterre*.

† *Amiens*, capital of the department of *Somme*, formerly *Picardy*, and an episcopal see. The cathedral is a most sumptuous Gothic pile. There are ten churches, and an academy of *Belles-Lettres*. This city is intersected by three branches of the river *Somme*, which unite below the town. It was taken by the *Spaniards* in 1597, but retaken by *Henry IV.*, who erected the citadel. It has manufactories of linen and woollen cloths, which afford employment to 30,000 inhabitants in its environs. In March, 1802, was here ratified the peace between *Spain*, *Holland*, *France*, and *England*. It is 75 miles N. of *Paris*. Provisions of every kind are cheap at *Amiens*. The principal Inns are *Hotel de le Cointre*, and *Hotel de France*.

‡ A third horse must be taken from *St. Just* to *Clermont*.

	Posts.	Miles.		Posts.	Miles.
Chantilly* ..	1½ ..	259½	St. Denis† ..	1½ ..	278½
Lazarches ..	1½ ..	266	Paris	1 ..	283½
Ecouen	1½ ..	272½			

FROM LONDON TO PARIS BY RYE AND BOULOGNE.

	Miles.		Miles.
New Cross Turnpike	8½	Woodgate	35
Lewisham	5½	Lamberhurst	40
South End	7½	Stone Crouch	42½
Branley	9½	Flimwell	44½
Mason's Hill	10½	Highgate	47½
Farnborough	14	Newenden	52½
Madam's Court Hill	19½	Northiam.....	54½
Riverhead	22	Beckley	57
Seven Oaks	23½	Peasmarsh	59
Tunbridge	30	Rye	63

[From Boulogne to Paris, see the last-mentioned route by Calais and Amiens to Paris.]

FROM LONDON TO PARIS BY PORTSMOUTH AND HAVRE.

	Miles.		Miles.
Newington	0½	Putney Heath	7
Vauxhall	1½	Kingston	11½
Wandsworth	5½	Thames Ditton	13

* *Chantilly* is in the department of Oise. It was once famed for the beauty of its gardens, the splendour of its palace, and still more for the heroes who inhabited it. The hunting-seat of the Montmorencies and the Condés is now a heap of ruins. The stables only remain; and these, even in their dilapidated state, convey no mean idea of the former magnificence of the place. *Chantilly* contains a pottery on an unusually extended scale.

† For a description of *St. Denis*, see the environs.

ROUTES.

19

	Miles.		Miles.
Esher	15½	Sheet Bridge	52½
Cobham Street	19	Petersfield	54
Ripley	23	Horndean	61½
Guildford.....	29	Bere Forest	64½
Catherine Hill.....	30	Purbeck Heath	65½
Godalming	33½	Portsmouth	66½
Milford.....	35	Cosham	67½
Hindhead Hill.....	40½	Portsey Bridge	67½
Liphook	45½	Portsmouth.....	72
Rake	49½		

CROSS FROM PORTSMOUTH TO HAVRE*.

	Posts.	Miles.		Posts.	Miles.
Havre	—	185	Yvetot	1½	217½
La Botte	2	196	Barentin....	2½	229½
Bolbec.....	1½	203½	Rouen.....	2	240½
Alliquerville 1½		210½			

[From Rouen to Paris, see the route from Dieppe to that city.]

* *Havre de Grace* is situated in the department of the Lower Seine, having a strong citadel, a good arsenal, and magazine stores of every kind. It is surrounded by lofty walls, the moats of which are filled with water. The harbour possesses advantages which belong to no other seaport on that coast; and the water does not begin to ebb until nearly three hours after full tide. Upon a high perpendicular cliff, to the east, stand two noble light-houses. In the basin is room for more than 30 vessels of 60 guns. The wood-work in front of the houses gives them a strange and mean appearance. Havre was bombarded in 1694, and again in 1759. It is seated at the mouth of the Seine, and is 45 miles W. of Rouen, and 112 N. W. of Paris.

**FROM LONDON TO PARIS, THROUGH HEL-
VOETSLUYS, ANTWERP, AND BRUSSELS.**

	Miles.		Miles.
Mile End.....	1	Hatfield Peverell....	34½
Stratford le Bow....	2½	Witham	37½
Stratford (Essex) ..	3½	Rivenhall End.....	39½
Ilford	7	Kelvedon	41
Chadwell Street	9	Marks Tey	45½
Romford	12	Stanway	47
Hare Street	13	Lexden.....	49
Brook Street	16½	Colchester	51
Brentwood	18	Greenstead	52
Shenfield	19	Ardleigh	56
Mountrassing Street	21	Wignell Street.....	58½
Ingatestone	23	Mistley Thorn	61
Margretting Street..	25	Bradfield	63
Stisted	26½	Ramsey	68
Widford Bridge	27½	Dover Court	69½
Chelmsford	29	Harwich	71½
Boreham Street	32½		

CROSS OVER TO HELVOETSLUYS.

	Posts.	Miles.		Posts.	Miles.
Helvoetsluys*— ..	178½		Rotterdam†	— ..	199½
Brill†..... 1¼ ..	185½		Stryenssas .. 3½ ..		218½

* *Helvoetsluys* is a strong sea-port, in the island of Voorn, and has an extremely neat appearance.

† From *Brill* to Rotterdam, the passage is by *schuyts*, or boats.

‡ *Rotterdam* is the second city in Holland. The inhabitants are computed at 48,000. It is, like other Dutch towns, intersected by canals, which are here so deep, that ships of the greatest burden unload at the very doors of the warehouses. The Town-house, the Bank, and the Arsenal, will be the principal objects of the traveller's curiosity. The learned Erasmus was

	Posts.	Miles.		Posts.	Miles
Moerdyk .. — ..	226½		Malines, or		
Cruystaeste . 2 ..	237½		Mecklin† .. 2½ ..	290½	
Coin d'Argent 3½ ..	257		Vilvonde.... 1½ ..	298½	
Anvers, or			Bruxelles, or		
Antwerp*.. 3½ ..	275		Brussels† .. 1½ ..	305½	

born here, and a bronze colossal statue of him adorns the market-place. The house in which he was born has an inscription on its front.

The mills for sawing, which are numerous, have a very curious and not unpleasing appearance.

From Rotterdam to Stryensaas there is an extra charge for the third and fourth horses. The Swine's Hoofd (Boar's Head) is a comfortable Inn.

* *Antwerp* was formerly the chief mart of Flemish commerce, and contained 200,000 inhabitants, but it suffered much in the civil wars under Philip II., and now contains but 50,000 souls. Since the free navigation of the Scheldt has been established, it has been rapidly regaining its former splendour. The Cathedral is a noble structure, and before the French Revolution, was enriched by a collection of paintings by the best masters of the Flemish school. The citadel is esteemed one of the strongest fortresses in the low countries. The Hotel St. Autoine is the principal Inn.

† *Mecklin* consists of several small islands, made by artificial canals, and communicating by numerous bridges. It has long been celebrated for its manufacture of the finest lace.

‡ *Brussels* was the capital of the department of Dyle. It contains 80,000 inhabitants, and has many magnificent squares, public buildings, walks, and fountains. The Hotel de Ville in the grand market-place is a remarkable structure. The turret is 364 feet high, and on the top is the figure of St. Michael, of copper gilt, 17 feet in height, which turns with the wind. Brussels is celebrated for its fine lace and tapestry. The principal Inns are the Hotel de Bellevue,

	Posts.	Miles.		Posts.	Miles.
Hal.....	2	316½	Conchy les		
La Genette..	1½	324½	Pots	1½	446
Soignies....	1½	333	Cuvilly	1	451½
Mons*	2	344	Gournay-sur-		
Boussu	1½	352½	Aronde	1	457
Quievrain ..	1½	359½	Bois-de-Lihus	1½	464
Valenciennes†	1½	367½	Pont-Saint-		
Bouchain ..	2¼	380	Maxence ..	1½	472½
Cambray† ..	2	391	Senlis	1½	480½
Bonavy	1½	399½	La Chapelle-		
Fins	1½	407½	en-Serval ..	1	486
Peronne ..	2	418½	Louvres	1½	494½
Marché le Pot	1½	426½	Bourgel	1½	502½
Fonches	1	432½	Paris	1½	510½
Roye	1	437½			

[A considerably nearer route is from Helvoetsluis, through Bergen-op-Zoom, to Antwerp.]

the Prince of Wales's Hotel, and the Hotel d'Angleterre. English plays are performed at the Theatre du Parc. Mrs. Jordan has performed, and Mr. Kemble is expected.—Sept. 18th, 1814.

* *Mons* was the capital of the department of Jemappe. The castle, arsenal, town-house, and church, deserve the traveller's attention. The celebrated battle of Jemappe was fought near Mons, in 1792. The best inns are the Hotel d'Autriche, and the Great Stag.

† The Scheldt here begins to be navigable. The town is large and populous, but the streets are narrow and crooked, and many of the houses are built of wood. Inn, the Imperial Crown.

‡ In the old Gothic cathedral lie the remains of Fenelon, the author of *Telemachus*. In the church of the holy sepulchre are some curious paintings in imitation of bass-reliefs.

TRAVELLING IN FRANCE.

HAVING thus conducted the traveller to the coast of France, it may be requisite to say a little on the subject of travelling in that kingdom, which is widely different from the mode pursued on this side the water. All the arrangements for posting are simple, and attended to with the most rigid punctuality. The methods of travelling are either in private voitures (carriages), chaises de post (post-chaises), or by the public diligence. But all these vehicles, though very much improved within a few years, are far inferior to our English carriages. It will be infinitely more comfortable, and at the same time cheaper, for those who have a good travelling carriage, to take it with them, rather than hire one at Calais. Gentlemen who take their own carriages, must, on their arrival in France, pay an impost of 35 per cent. on the value of the same, but which is returned on leaving France. The cheapest conveyance is the diligence, which is roomy, and capable of containing several travellers ; and, for a person desirous of acquiring an intimate knowledge of the French character, this mode of proceeding to Paris is undoubtedly entertaining as well as instructive.

The public diligences are constructed to carry six persons inside, and two outside. They are furnished with a conductor, who has the charge of the passengers, and is answerable for the safety of their baggage. *Fourteen pounds of luggage are allowed.*

The inside is padded, and supplied with numerous little pockets, while a large net-work hangs from the roof for hats and light parcels.

The cabriolet is surrounded on the inside with a great number of pockets, and on each side is a comfortable pillow. It will conveniently accommodate two persons. It opens in front, and has a small window on each side, but it will be necessary for the traveller carefully to examine if it be weather-tight, before he hires it.

On the arrival of the traveller in Paris, the Cabriolet is sent to the Remise, where it stands fifteen days at his command, and he may within that time return in it to Calais, without additional expense. An *avant courier* is perfectly unnecessary on the route from Calais to the metropolis.

Voitures which carry three persons, will cost about five pounds.

The traveller in a cabriolet or chaise de post, must expect to find the driver completely at his ease. Should another vehicle appear going the contrary way, he will very leisurely stop his horses, exchange a few minute's conversation, or light his pipe by that of the other driver, and then, smacking his whip, proceed on his route without noticing his employer, or conceiving that he has acted in any way improperly. It would be superfluous to point out the difference of conduct in a post-boy on our side the water.

In travelling, the French calculate by posts—each being about five miles and a half

English. The price of a chaise de post from Calais to Paris is 100 livres or francs, or about four guineas English currency.

Instead of changing carriages, as in England, the tourist must hire a vehicle to convey him to the extent of his journey; which he may procure at various prices, from the commonest cart to the most splendid equipage. He may be amply accommodated with these at Calais, at the Hotel de Tillac (formerly Desseins), also at the Silver Lion. Should he be so disposed, he may generally meet with pleasant companions at most of the principal stages, who, travelling the same route, will lighten the expenses of the journey.

Posting in France is completely in the hands of the government, and is most scrupulously attended to. There is no competition on the road. Those who arrive first are uniformly first accommodated; neither is any driver permitted to pass another on the road, unless the carriage which goes before breaks down, or the harness gives way. The traveller should procure the "Etat des Postes Generaux;" a volume alphabetically arranged,* containing all the routes throughout Europe, the precise distances of every place, and the sum to be paid both at the post-houses and to the drivers. With this guide, it is impossible that he can be subject to the smallest imposition; indeed, the only unjustifiable charge upon the road in

* A translation of this useful book may be had of the publisher of this work, price 8s., bound.

France is in the vicinity of some of the principal towns, where a demand is made of a half or quarter of a post, in addition to the regular distance. On entering or leaving Paris, a whole post is demanded.

The expense of living at the different inns on the several routes to Paris is by no means exorbitant. The charges to passengers by the diligences are particularly moderate ; but the innkeepers in France, like those of England, proportion their demands to the rank, or title, or equipage, of the stranger.

The scenery of France is generally on a larger scale than the scenery of England. The vales are not so abrupt ; the hills form more rounded and extensive swells. The country is rarely divided by hedges, as in England, but presents one unbroken and uninterrupted expanse. The trees, instead of being scattered as with us, are either collected in clumps round the villages, or form large woods and forests. The roads are usually bordered, either with fruit-trees or elms, and often in double or triple rows. They are wide, straight, and paved in the middle. The scientific agriculturist will perhaps find fault with the husbandry of the French, but he will see very little uncultivated and untilled land, except in the immediate vicinity of Paris. The towns are better built, and present a more pleasing appearance than the country towns of England, but they are all crowded with beggars of every description. The poor *laws are unknown* in France. No public pro-

vision is made for age, sickness, or misfortune; it is not therefore to be wondered at, that the number of mendicants should be great. The natural frivolity of the French character contributes to increase this evil. The common people live merely for the passing day; they lay up no provision for the future; and when age or misfortune overtakes them, they have no resource but the charity of individuals. The traveller will be astonished at the appearance of depopulation which prevails. The centre of each town may present a scene of bustle, but its outskirts are very thinly inhabited, and the surrounding country is almost deserted. Old men, women, and children, are often met, but a young man is rarely seen. This will be easily accounted for when it is recollected that one million five hundred thousand men were levied in France, within the last three years. The operations of husbandry, and indeed the labours of the mechanic, are almost entirely performed by old men, women, and children. It has been computed, that there are now in France eight women to one man in the prime of years.

The character of the peasantry has been lately and rapidly deteriorating. The traveller will sometimes behold the thoughtless easy gaiety which once characterized the French people, but he will frequently observe a gloomy, suspicious, ferocious aspect, formerly unknown. I shall enlarge more on this topic, when I treat of the character and manners of the Parisians.

LAWS RELATIVE TO POSTING.

The following summary of the Laws relative to Posting will doubtless be interesting to the traveller.

NONE but post-masters commissioned by government, are permitted to furnish horses.

The post-master shall constantly reside at or near the post-house.

No post-master can hire a postilion without a certificate of good behaviour.

Travellers are entreated to enter every complaint which they may have against the postilion or master, in a book, which is kept at each post-house, and regularly inspected by the director-general.

The post-master is answerable for any accident which may occur from the carelessness of the postilion, or restiveness of the horses.

Travellers are accommodated in the exact order in which they or their avant couriers may arrive.

Every traveller hiring a saddle-horse must be accompanied by a postilion, to serve him as a guide.

One postilion may conduct three travellers ; but if there is a fourth, two postilions must be hired.

The charge is one franc, and 75 centimes per post for every horse, and 75 centimes for each postilion.

A proportionate Calcul

Distances.			
	1 horse.	2 horses.	3 h
$\frac{1}{4}$ post.....	0fr. 38c.	0fr. 75 c	1fr
$\frac{1}{3}$ post.....	0fr. 75c	1fr. 50c	2fr
$\frac{1}{2}$ post.....	1fr. 13c.	2fr. 25c.	3fr
1 post.....	1fr. 50c.	3fr. 00c	4fr
$1\frac{1}{4}$ post.....	1fr. 88c	3fr. 75c	5fr
$1\frac{1}{2}$ post.....	2fr. 25c	4fr. 50c.	6fr
$1\frac{3}{4}$ post	2fr. 63c	5fr. 25c.	7fr
2 posts.....	3fr. 00c.	6fr. 00c	9fr
$2\frac{1}{4}$ posts....	3fr. 38c.	6fr. 75c	10fr
$2\frac{1}{2}$ posts....	3fr. 75c.	7fr. 50c	11fr
$2\frac{3}{4}$ posts....	4fr. 13c.	8fr. 25c.	12fr
3 posts	4fr. 50 c	9fr 00c	13fr
$3\frac{1}{4}$ posts....	4fr. 88c.	9fr. 75c	14fr
$3\frac{1}{2}$ posts....	5fr. 25c.	10fr. 50c.	15fr
$3\frac{3}{4}$ posts....	5fr. 63c.	11fr. 25c.	16fr
4 posts	6fr. 00c.	12fr. 00c.	18fr

Explanation of this Table (first li
horses, 1 franc and 13 centimes;—For
6 horses, 2 francs and 25 centimes;—F
3 francs and 38 centimes;—For 10 hors

A Franc, exchange at par, is equal
Centimes make 1d. English Money.

A proportional Calculation

DISTANCES.	1 postil.
$\frac{1}{4}$ post	0fr. 19c.
$\frac{1}{2}$ post	0fr. 38c.
$\frac{3}{4}$ post	0fr. 56c.
1 post	0fr. 75c.
$1\frac{1}{4}$ post	0fr. 94c.
$1\frac{1}{2}$ post	1fr. 13c.
$1\frac{3}{4}$ post	1fr. 31c.
2 posts	1fr. 50c.
$2\frac{1}{4}$ posts	1fr. 69c.
$2\frac{1}{2}$ posts	1fr. 88c.
$2\frac{3}{4}$ posts	2fr. 7c.
3 posts	2fr. 86c.
$3\frac{1}{4}$ posts	2fr. 45c.
$3\frac{1}{2}$ posts	2fr. 64c.
$3\frac{3}{4}$ posts	2fr. 83c.
4 posts	3fr. 00c.

Every traveller may oblige the postilion to carry his portmanteau, if it does not exceed 30lbs. in weight.

No postilion shall exact more than the sum fixed by law,* or insult the passengers, under pain of such punishment, as the director shall inflict.

No carriage shall be compelled to take more than 140lbs. of luggage.

The price of posting shall always be paid in advance.

No carriage shall pass another on the road, unless some accident happen to that which goes before.

Each post shall be run in the space of an hour.

No traveller shall force or mal-treat the horses, under the penalty of making full restitution for the injury which he may do.

All turnpikes, and dues on the road, shall be paid by the traveller.

* It is nevertheless customary to give him about 30 sous each post.

30 LAWS RELATING TO POSTING.

The following is the last *Ordonnance* on the subject of Posting, dated May 20th, 1814.

Louis, by the Grace of God, King of France and Navarre ;

On the report of our Minister of Finance,

The Council of State having taken the same into consideration, We have decreed, and do decree, as follows :—

I.

The price of post-horses shall be paid by travellers, according to the new regulation in the tarif annexed.

II.

The ancient regulations shall be observed in every thing in which they do not differ from this new tarif.

III.

The actual price of the transport of mails and king's messengers, is continued.

TABLE OF THE PRICE OF POST-HORSES,

To commence from June 1st, 1814.

CABRIOLETS, CARRIAGES WITH TWO WHEELS.

Number of Persons.	Number of Horses.	Price of each Horse per Post.		Sum total.	
		fr.	cents.	fr.	cents.
1	2	1	75	3	50
2	3	1	75	5	25
3	4	1	75	7	
4	5	1	75	8	75

LIMONIERES, COACHES WITH FOUR WHEELS.

Number of Persons.	Number of Horses.	Price of each Horse per Post.		Sum total.	
		fr.	cents.	fr.	cents.
1 & 2	3	1	75	5	25
3	4	1	75	7	
4	5	1	75	8	75
5	6	1	75	10	50
6	7	1	75	12	25

BERLINES.

Number of Persons.	Number of Horses.	Price of each Horse per Post.		Sum total.	
		fr.	cents.	fr.	cents.
1 & 2	4	1	75	7	
3	5	1	75	8	75
4	6	1	75	10	50
5	7	1	75	12	25
6	8	1	75	14	
7	9	1	75	15	75

An infant of six years old, and less, shall not be considered as a passenger; two infants of less than six years, shall be considered equal to one passenger.

Every carriage may be charged with one portmanteau, whether it be entire or in two parts, and one mail.

Small carriages, with four wheels, known by the name of Spanish chariots, are considered as cabriolets, when they contain but two persons. Chariots which contain more than two persons, enter into the class of limonieres when

32 LAWS RELATIVE TO POSTING.

they have a shaft, and into that of *berlines* when they have a pole.

The regulations concerning the 3d and 4th horses shall continue to be observed, but neither can be demanded except actually yoked to the carriage.

IV.

The Minister of Finance is charged with the execution of the present *ordonnance*, which shall be inserted in the bulletin of laws.

(Signed) **LOUIS.**

Counter-signed **LE BARON LOUIS.**

DIRECTIONS TO TRAVELLERS

ON THEIR ARRIVAL AT PARIS.

TRAVELLERS in the diligence will find it most convenient to take up their first abode at the hotel to which the diligence belongs. They may here hire apartments for the night or week, at no very exorbitant rate. Bed-linen is included; but fire, candles, attendance, &c., are paid for separately. They may now determine on their future plans. No city in Europe presents so great a variety in the manner of living, and the poorest as well as the most opulent, will easily find accommodation suited to their means.

At the furnished hotels (*hotels garnis*), near the Palais Royal, the most splendid apartments may be hired; but at others, in the quarter of the university, and in the suburbs, the accommodation is more simple and less expensive. L'Hotel d'Angleterre, Rue des filles St. Thomas; L'Hotel du Prince de Galles, Rue du Faubourg St. Honoré; and L'Hotel de Boston, Rue Vivienne, are commodious and reasonable. At the hotels the traveller will find simply lodging, or, at most, he may have a breakfast, or wines; his dinner must be procured from some *traiteur* or cook, either at so much per head, or according to the prices of his bill of fare. A single person

will find it most convenient to eat his dinner at the *traiteur's*, as he will not, perhaps, be punctually served at the hotel.

The bill of fare, which will be presented to him, will excite no little surprise. It will probably consist of more than 250 dishes. Twenty different wines, and a dozen choice liqueurs, will increase the extraordinary catalogue. The wines vary in price, according to the quality, from 10d. to 6s. 8d. per bottle.

Should his residence in Paris be long, it will be more economical and much pleasanter for him to take furnished apartments at some private house. These may be procured in the Faubourg St. Germain, at a very cheap rate. He may either board with the family, or take his dinner at a *restaurateur's*, in any part of the city into which he may be led in his daily ramble.

The traveller who arrives in a *cabriolet*, may be driven to either of the hotels before mentioned, for a temporary residence.

The Paris markets are well supplied, and provisions of every kind are very cheap. House-rent is extremely exorbitant in Paris, but reasonable in the neighbourhood.

A large joint of meat, dressed after the English fashion, will not be often met with at the *traiteurs*, and it is the general fault of the French cookery, that every thing is overdone, and disguised with garlick and spices; but *after a little while*, the traveller will become

reconciled to the Parisian dishes, or he may at all times have a steak or chop, not much inferior to the best tavern in London.

Wood is universally burnt in Paris, and few even of the most elegant apartments are furnished with the luxury of a carpet.

Strangers must be on their guard against the impositions of the Parisian tradesmen, who almost uniformly ask considerably more than they will take.

CHARACTER AND MANNERS

OF THE PARISIANS.

It will now be requisite to give the traveller some insight into the character and manners of a people, whose internal economy, during a usurpation of so many years, has been sedulously kept from the observation of strangers.

The inhabitants of every great city may be divided into three classes, of whom the character and manners are altogether dissimilar, the noblesse, the middle ranks, and the common people.

The manners and habits of the first, every where artificial, will be materially affected by the return of the ancient nobility, and cannot

36 CHARACTER, &c., OF THE PARISIANS.

at present be said to have adopted any marked feature.

The peculiarities of the middle ranks of society, who will principally offer themselves to the attention of the traveller, with whom he will have most to do, and to whom he must look for the true character of a people, are easily described. The most prominent feature in the character of the Parisian, is a peculiar *politesse*, which rarely fails to please, though it frequently borders on grimace, and is not always exempt from hypocrisy. It must be acknowledged, however, that the strange and horrible events of revolutionary times have effected no inconsiderable change in the character of the Frenchman. The traveller still recognizes the frivolous, good-humoured, conceited people, which former tourists had described; but, mingled with the politeness of the old regime, he observes much gloom, suspicion, and even ferocity.

This was the necessary consequence of the policy of the late government. While the education of youth was neglected, and public worship almost abolished; while the young man, as soon as he was capable of bearing arms, was hurried from every scene of domestic life, and immersed in the licentiousness and brutality of a camp; the effect on his character and his manners was easy to be foreseen, and deeply to be lamented. Most of the subaltern and many of the superior officers have risen from the ranks. They had not the education

of gentlemen; they have been accustomed only to scenes of rapine and violence; in this short breathing-time of peace, they have scarcely associated with the virtuous part of the softer sex; they have not yet formed those connexions, which polish the manners and meliorate the heart. Of necessity, they are rude, uncultivated, and in, appearance at least, frequently ferocious.

On the English they look with peculiar suspicion, and sometimes treat them with the greatest incivility. It was the policy of Buonaparte to foster in the bosom of Frenchmen, an implacable hostility towards England. Her gold, it was said, purchased the hireling armies which threatened to deluge France with blood; her avarice crippled and destroyed the continental commerce: and though the French were indebted to her perseverance and to her generosity, for their deliverance from intolerable thralldom, yet while their freedom was effected, their national vanity was deeply wounded.

The tradesmen and merchants of Paris, who have not been exposed to the baneful influence which I have described, retain much of the ancient character. They are still lively, good-humoured, and versatile, proud of themselves and indulgent to others, content with the amusement of the day, with little foresight or retrospect, polite and attentive, desirous to please, and generally pleasing.

The Parisian, though he has little idea

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of the comforts of his domestic fireside; does not, at the close of the business of the day, quit his family and resort to the club, or the coffeehouse, but with his wife and children, dressed in all their little finery, he parades the boulevards; he visits some of the numerous gardens, with which the metropolis abounds; he treats himself and them with the cheap pleasures which these places afford; and usually closes the evening with either joining in the dance, or gazing with delight on the graceful movements of others. The cheapness of provisions in France, and an economy in dress, and living, scarcely known in England, enable him to make almost every evening a season of festivity. Drunkenness is nearly unknown. A tumbler of lemonade, or orgeat, is frequently the whole of the Frenchman's debauch.

A fondness for public amusements is a principal feature in the French character. It is not less strange than true, that even the anarchy and bloodshed, which disgraced the early stages of the Revolution, were not sufficiently revolting to restrain this love of diversion. At the close of every day which had witnessed the guillotine performing its murderous office, no less than thirty theatres, independent of other places of amusement, were as uniformly crowded, as if the most perfect tranquillity had reigned in the capital.

To this must be added a passion for dress and personal decoration truly unique. This

indeed, from the natural versatility of the French character, appeared for a while suspended, during the worst period of the Revolution. There was a time when the remembrance of ancient manners, forms, and decorations, appeared banished from the mind of the Parisian. As much care was taken to assume the true costume of a sansculotte, as had formerly been bestowed on the nonsensical eccentricities of puppyism and foppery. This barbarous taste was of short duration. With the domination of Buonaparte returned much of the ancient frivolity of garb and appearance. The sprucely-decorated *petit-maitre* of former days, is not now perhaps so often seen; but the English traveller will sometimes gaze with astonishment at the fantastic finery of the Parisians.

Let not my reader, however, imagine that I impute to the French character that emptiness and frivolity which some writers have attributed to it, and which so many of my countrymen imagine must necessarily belong to it. In works of erudition and of genius, France will not yield to any surrounding country. Her improvements in chemistry have not been surpassed. Some of her dramatic writers have been excelled only by our immortal bard. Her painters and sculptors occupy no inferior rank in the scale of merit. But there is a sprightliness of disposition, a buoyancy of spirits, a happy adaptation of the mind to

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circumstances, perfectly peculiar and characteristic.

In our sketch of Parisian manners, the fair sex must not be omitted. They have been little exposed to the contamination of revolutionary crimes, and retain much of the character of former times. The inexperienced traveller will, perhaps, be a little surprised at the universal and unsparing use of rouge; he will smile at the profusion of tawdry ornaments, with which almost every class of Parisian women decorate their persons and be somewhat startled at the prominent display of their personal charms, the unreserved manner in which they address him, and their evident anxiety to attract his attention: but if he attribute this to depravity of heart, or licentiousness of conduct, he will do them much injustice.

The French woman has a peculiar sprightliness of look and vivacity of manner. Prompted by the excusable vanity of her sex, and sanctioned by the custom of her country, she expects, and seems even to court, the attention of the men; but an intimate acquaintance with her will convince the most prejudiced, that this may be perfectly consistent with sensibility, with modesty, and with virtue. The traveller will seldom find, in Paris, the retired and unassuming delicacy which was once said to constitute the character of the English fair; "his heart untravelled," will *still* return to those to whom he has been

endeared from early years, and in whose private and domestic virtues he contemplates the perfection of female excellence: but he will ever be ready to acknowledge that in point of beauty, gaiety, intelligence, sensibility, modesty, and virtue, the pretensions of the Parisian women are of a very distinguished order.

The French character is not less evident, in the lower classes of society. *The scenes of drunkenness and debauchery, which sometimes disgrace the British metropolis, are rarely seen in Paris. Brutal quarrels and battles seldom disturb the hours of business or of rest.* A peculiar politeness of manners, approaching often to the ridiculous, pervades the lowest rank. The love of dancing seems almost innate. The porter and the shoe-black will frequently exhibit a gracefulness of attitude perfectly unknown in the lower ranks of society on this side the water. The promenade and the dance are the Frenchman's chief pleasures.

“Alike all ages. Dames of ancient days
Have led their children through the mirthful maze;
And the gay grandsire, skill'd in gestic lore,
Has frisk'd beneath the burden of three score.”

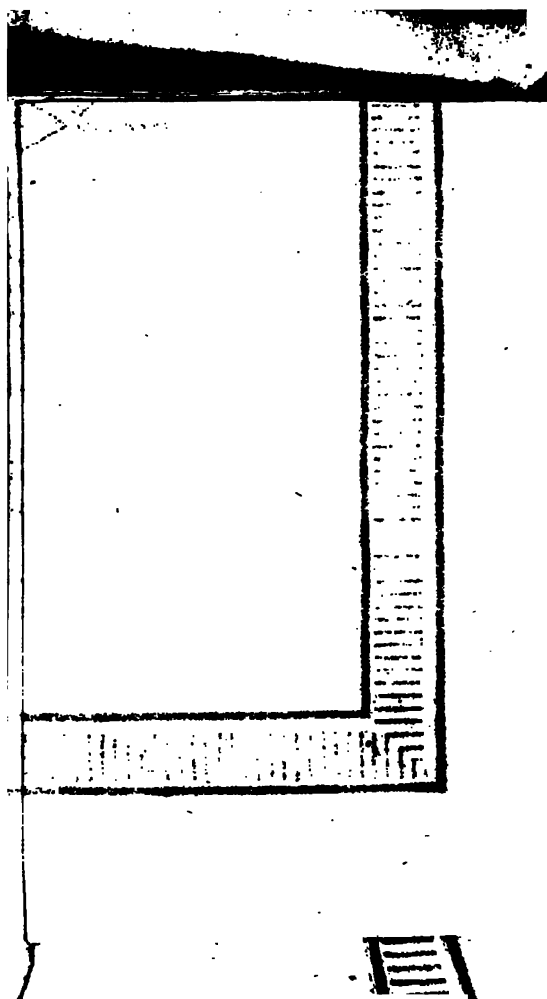
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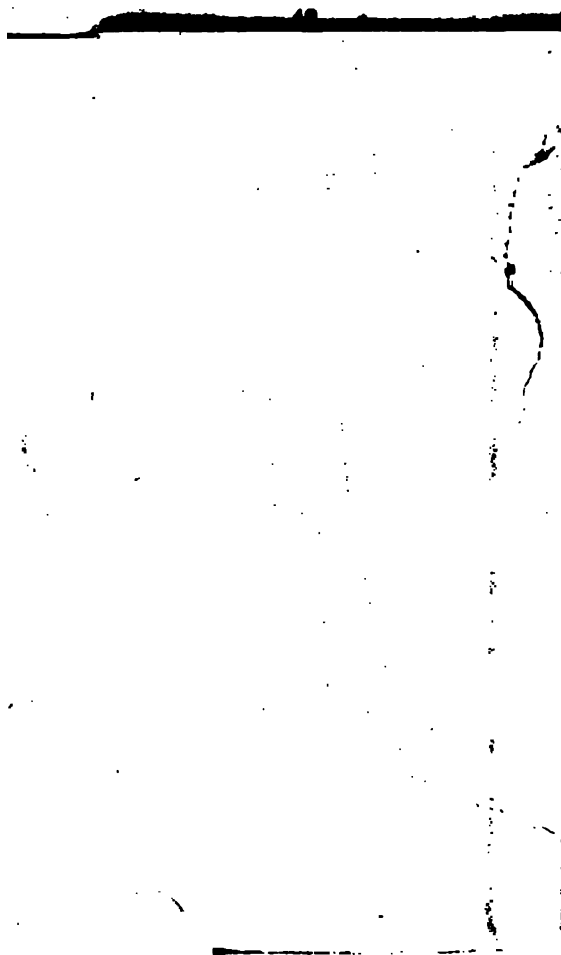
AND

PRESENT STATE OF PARIS.

PARIS derives its name from being the capital of the Parisii, but when it first assumed that name is unknown. Numerous are the conjectures respecting the derivation of the word Parisii. Some have imagined that this tribe descended from the Parrhasians, a people of Arcadia, whom Hercules conducted to Gaul. Others have pretended that some Trojans, escaping from the destruction of their country, fled to Gaul, and building a new city, called it Paris, in honour of the son of Priam. Others have derived the name from Paris, the eighteenth king of Celtic Gaul. Many respectable authors have adopted an opinion not destitute of ingenuity. A noble temple, dedicated to the worship of Isis, once stood in the neighbourhood of Paris. Its ruins were lately to be seen near St. Germain-des-Prés. Hence the surrounding inhabitants were called Parisii, or those who lived near the temple of Isis. The most probable conjecture is, that this tribe of Gauls was denominated Parisii, from their inhabiting the banks of the Oise, whose ancient name was Isia.

The origin of Paris is wrapped in total obscurity. The first mention which occurs of it is in the Commentaries of Cæsar, who re-





lates that he sent his Lieutenant Labienus towards Lutetia, the capital of the Parisii. The whole of the city was then contained within the island which is now called L'Isle du Palais (The Island of the Palace). It retained this name in the time of the Emperor Julian, who says, "I was in winter-quarters, in my dear Lutetia. Thus is named in Gaul the little capital of the Parisii."

The Romans surrounded it with a wall, placed fortresses at the head of each of the bridges, and erected the magnificent Palace called Thermæ (the warm baths), the remains of which are yet to be seen in Rue de la Harpe.

In the fifth century it was conquered from the Romans, by Clovis, who made it the capital of his kingdom, and greatly enlarged and embellished it.

In the ninth century it was besieged and plundered three times by the Normans.

It owes its chief ornaments to Philip Augustus, who erected many of the public buildings, paved the streets, and surrounded the city and suburbs with a wall.

Henry IV. planned and executed most of the squares, and erected the Pont-neuf. Louis XIV. contributed much to its embellishment. He converted its gates into triumphal arches, filled up the ditches, from the stagnant water of which putrid and noxious effluvia constantly arose, and planted the boulevards.

Before the Revolution Paris contained 46 parish churches, 20 subsidiary churches, 11 abbeys, 133 monasteries and convents, 13 colleges, 15 public schools, and 26 hospitals.

It is intersected by the river Seine. This river is not to be compared for expanse with the Thames, and at low water presents on either side a wide embankment of mud, between which runs a very inconsiderable stream. It here forms two small islands, denominated *Isle du Palais* (Palace Island), and *Isle Notre Dame* (Island of our Lady). The former is the ancient city, and derives its name from a building wherein the ancient kings resided, and which was afterwards appropriated for the reception of the parliament. The quarter denominated the *Ville* is situate to the north, the university is on the south, and the city stands in the centre. Its extent along the river is about four miles and a half; its breadth from the Barrier St. Denis to the Barrier St. Jacques, about three miles and a half. The new walls enlose a very considerable space of ground, uninhabited, and even under tillage; hence the real extent of the city is very different from its apparent magnitude. Throughout the ancient part, and in the centre of Paris, the streets are narrow, dark, and dirty. Few of them have pavements for the accommodation of foot passengers, and the air and sun being almost completely excluded, and a stream of black mire running through every street, they are as wet and dirty in the middle of summer,

as ours are in the depth of winter. The houses, which are built of stone, are often seven stories high, and, as in Edinburgh, frequently contain a family on each floor. The leading street in Paris, on a par with our Strand and Fleet-street, is the Rue Saint Honoré, which is joined to the Rue Saint Antoine, forming a complete line from east to west, while from north to south is Rue Saint Martin, which conducts to the Seine at the Pont (bridge) Notre Dame, and on the opposite bank is continued by the Rue Saint Jacques, forming one uninterrupted course through the whole city. On a parallel with these two last-mentioned streets is the Rue Saint Denis, which leads to the Pont au Change (Exchange-bridge), and on the other side of which is a continuation by Rue de la Harpe and Rue d'Enfer.

The most airy and healthful situations are near to the walls of the city, the streets being wider and the houses not huddled together as in the central part of Paris. The faubourgs, by which the traveller is not to understand the suburbs, or the streets out of the walls, but the space enclosed between the boulevards and the new wall, are in general very thinly inhabited, and some of them are almost deserted. The number of streets is about 900, and the population exceeds 900,000. As all the public structures will be found described in this Guide, it would be superfluous to enumerate them under the present head. I shall therefore close this brief view by ac-

quainting the traveller that a complete prospect of this extensive metropolis may be had from three points. That which is nearest the city is the hill of Montmartre, where the battle took place, previous to the triumphal entry of the allied troops into Paris, from which the whole expanse of the metropolis presents itself to the view. The other situations, affording similar prospects, are Mount Calvary and the pleasure-house Bellevue.

One of the best views of Paris, perhaps the noblest, is that from the *Pont Royal*, whence the traveller sees on his right a well-built and regular quay, with the *Palais-des-Arts* and the *Hotel des Monnoies*; and on his left, the gallery of the *Louvre*, in its full length. In front he has the *Pont-des-Arts*, the *Pont-Neuf*, the river diverging into two branches, lined with noble quays, and the venerable towers of *Notre-Dame* rising in the midst of its island.

DIVISION OF PARIS.

[According to the present division of Paris, it consists of twelve Arrondissements or Municipalities.]

FIRST ARRONDISSEMENT

Is composed of the divisions of the Tuileries; the Champs Elysées, the Roule, and the square of Vendôme, now called Place Louis le Grand.

The principal police-office is the Mansion Latour, Place of Bureau, No. 62, in the jurisdiction of Roule.

SECOND ARRONDISSEMENT

Is composed of the divisions of Butte-des-Moulins; Le Pelletier, Mont Blanc, and the suburb Montmartre. The police-office of this division is at No. 920, Autin-street, jurisdiction of Le Pelletier.

THIRD ARRONDISSEMENT

Is composed of the divisions Poissonnière, Brutus, Mail, and of Calonne.

The principal police-office is at what was formerly called Petits Pères, jurisdiction of Mail.

FOURTH ARRONDISSEMENT

Is composed of the divisions of the Halle au Bled, of the Gardes-Françaises, the Museum, and the Markets.

The principal police establishment is No. 99, in the street Coquillière.

FIFTH ARRONDISSEMENT

Is composed of the divisions of Bon Conseil, Bonne Nouvelle, Northern Suburb, and Bondi.

The principal police-office is in what was formerly termed the Parsonage of St. Laurence, No. 160, Suburb Saint Martin.

SIXTH ARRONDISSEMENT

Is composed of the divisions of the Temple ; des Amis de la Patrie, of the Gravilliers, and the Lombards.

The principal police-office is at what was formerly called the Abbey of Saint Martin.

SEVENTH ARRONDISSEMENT

Is composed of the divisions of Pont Royal of Arcis, of L'Homme Armé, and Roi de Sicile.

The principal police-office is at No. 168, Saint Arvie-street, mansion of D'Amiers.

EIGHTH ARRONDISSEMENT

Is composed of the divisions of Quinze Vingts, of Montreuil, of Popincourt, and of L'Indivisibilité.

The principal police-office is at No. 289, square of the Parc, at the mansion formerly called Villedenil.

NINTH ARRONDISSEMENT

Is composed of the divisions of La Fraternité, of La Cité, of Fidelité, and of L'Arsenal.

The principal customhouse is at the Parsonage of Saint Jean en Grève.

TENTH ARRONDISSEMENT

Is composed of the divisions of the Invalides of La Fontaine de Grenelle, of L'Unité, and of L'Ouest.

The principal police-office is at No. 374, L'Université-street.

ELEVENTH ARRONDISSEMENT

Is composed of the divisions of Pont Neuf, of the Theatre Français, of the Luxembourg, and Thermes.

The principal police-office is situated in Mignon St. André des Arts street.

TWELFTH ARRONDISSEMENT

Is composed of the divisions of the Pantheon, the Jardin des Plantes, the Observatory, and Finisterre.

The principal police-office is on the square of the Pantheon.

PALACES.

[Paris abounds with palaces more worthy of royal residence than some of the mean and uncouth buildings which almost disgrace the metropolis of England. The following are the most remarkable for beauty or grandeur.]

Les Tuileries. Palace of the Tuilleries.

THIS edifice derives its name from its being erected on a piece of ground appropriated to the manufacture of tiles. It was founded by Catharine de Medicis, when Charles IX. destroyed her former residence, the Palace Tournelles. The land and neighbouring houses were purchased by her at a very considerable expense, and the building rapidly proceeded, when, superstitiously addicted to the study of astrology, she formed the ridiculous idea that the name of St. Germain would be fatal to her, and the completion of the sumptuous fabric was suddenly relinquished, because the ground on which it stood was in the parish of St. Germain L'Auxerrois. She built the great pavilion, which now forms the centre of the palace, with the ranges of building immediately adjoining, and the pavilions which terminate them. The palace was much enlarged by Henry IV. and afterwards by Louis XIII. The front now consists of five pavilions, comprising that in the centre, with *four ranges of buildings* connecting them

together, and forming one grand façade. Every order of architecture is rendered subservient to the embellishment of this magnificent edifice; but the Ionic pillars on the right of the terrace particularly captivate the eye by their beautiful proportion and exquisite workmanship.

In 1664 Louis XIV. completed the embellishment of this palace. Previous to this the large pavilion in the centre consisted only of the Ionic and Corinthian orders. To these he added the Composite, and crowned the building with an additional story. This pavilion, whether viewed from the court or the garden, presents a beautiful specimen of architecture. The whole façade is adorned with Ionic pillars, placed on pedestals. Above these, on the three centre pavilions, and the piles of building which connect them, appears the Corinthian order, over which is the attic story of the palace, surmounted by a balustrade. The balustrade of the pavilions at the extremities is surmounted by elegant stone vases. The two other ranges of building, with the pavilions which terminate them, are adorned with fluted columns of the Composite order. The pillars are all formed of superb brown and red marble. Though each part taken separately is beautiful and perfect, it is much to be regretted that so little unity of design prevails. We plainly reckon five different orders of architecture, and five different species of ornament, succeeding each other

without connexion, and without harmony. The transition from the second pavilion to the range of buildings beyond it, is extremely harsh and abrupt.

The entrance to the apartments is through a spacious vestibule in the centre pavilion, the ceiling of which (somewhat too low) is supported by colonnades of the Ionic order, decorated in the richest modern style.

An iron palisade, erected on a wall four feet in height, encloses the coach-yard of the palace, and divides it from the Carousel.

The beautiful triumphal arch of the late Emperor, will be described in another part of this work.

The portico of the Tuilleries, on the garden of the palace, has many statues, habited in the toga; and on either side of the principal gate is placed a marble lion, with one foot on a globe.

The gardens of the Tuilleries are well laid out. The principal walk, extending the whole length of the garden, and bordered throughout by fine orange-trees in every progressive stage of vegetation, forms a delightful promenade in summer. In the morning these gardens are the resort of the politician, who for four sous is accommodated with a chair and a newspaper. In the evening they are crowded by a gayer assembly.

Some fine specimens of ancient sculpture are placed in different parts. The traveller will particularly notice the statues of *Meleager*, *Hippomenes*, and *Atalanta*.

The apartments of the palace, for extent, height, and magnificence, are well worthy of observation.

The garden is open to the public every day, and tickets of admission to the palace are easily procured by applying to any of the officers of the household.

Le Palais Royal. The Royal Palace.

THE Palais Royal was begun by cardinal Richelieu, in 1629, and finished in 1636. He named it Le Palais Cardinal. At his death he bequeathed it to Louis XIII., at whose decease his widow Ann of Austria quitted the Louvre, to reside in this edifice with her young son Louis XIV. and his brother, the duke of Anjou, whence it derived the name of Le Palais Royal.

On the demise of Louis XIV. it devolved to the Orleans family, and ultimately to the revolutionary duke of that name. To him it is indebted for its present magnificence. In the year 1792, when, in the height of democratic phrensy, royalty and nobility were proscribed, the duc d'Orleans assumed the name of Mons. Egalité, and, as even palace was a proscribed term, his residence was called Maison Egalité, the House of Equality. It was afterwards named Palais du Tribunat, the Palace of the Tribunal.

The building is in the form of a parallelogram, enclosing a large garden. It is of the most elegant modern architecture, little more than the foundation of the first palace remaining. It is surmounted by a parapet, decorated with immense stone vases of exquisite beauty, while pillars of the Ionic order form a series of arcades, through which are given the most pleasing prospects of the garden.

The Palais Royal presents a very curious and amusing spectacle. Retaining the name of palace, with all the magnificence of royalty, it affords a scene of mingled splendour and poverty, beauty and deformity, luxury and misery, which defies all description. Under the arcades at one end is a double row of little shops, in which is the most beautiful and fanciful display of jewels, china, prints, books, ribands, clothes, and indeed of every possible luxury. Beneath are subterranean apartments, in one of which a motley assembly is tripping it to the music of some wretched performer; in a second an equally ill-assorted group are regaling themselves with their favourite liqueurs, from the vin de Burgundie to simple small beer; in a third a number of miserable objects are crowding around the hazard or the billiard table; and, if you dare venture into a fourth, you witness the most disgusting scenes of debauchery and vice. Ascending once more to the arcades, the stranger admires the cleanly and elegant appearance of the restaurateurs, or taverns.

The English epicure can form no conception of the rich and almost innumerable dishes which there invite his taste. The coffee-houses are convenient and elegant, and constantly filled.

If the traveller now ascend to the first floor, a different and unexpected scene breaks upon him. He is admitted into the very abode of gaming and ruin. Innumerable rooms open in succession, and all of them crowded, in which every game of hazard or of skill is played. These are authorized by law; they are under the immediate sanction of government, and contribute largely to its support. Other ranges of apartments are occupied by restaurateurs; others are appropriated to scientific pursuits. Lectures on every branch of philosophy, and on the *Belles-Lettres*, are delivered almost every hour. Literary societies here hold their meetings; while, perhaps, the neighbouring apartments are occupied by the fashionable impure. The Palais Royal is the favorite haunt and chosen residence of this miserable and degraded class of society.

If the traveller ascend still higher, he witnesses more deplorable scenes of depravity. Here he finds the lower and more disgusting prostitutes; he is surrounded by sharpers of every description, and it is well if he escapes without paying dearly for his curiosity.

Such is the Palais Royal. It is a little world. It comprises in it every character, and

almost every scene, that can be imagined,— every thing to inform the understanding, and every thing to corrupt the heart. It has not its parallel in any city of Europe, and actual observation alone can convey any adequate idea of its splendour and its seductions.

Palais du Luxembourg. The Luxembourg.

[*Recently denominated Palais du Senat Conservateur, or Palace of the Conservative Senate.*]

OF all the royal palaces in the metropolis, and even in France, none surpasses the Luxembourg in magnificence. It was completed in six years by Jacques Delosse, for Mary de Medicis, widow of Henry IV. This fine structure is composed of one principal building, terminated by large square pavilions, while from the centre a noble pavilion elevates itself, crowned by an ample dome. This dome is composed of the Doric and Ionic orders, and ornamented by numerous gigantic figures, holding wreaths of flowers. The architecture throughout is distinguished by its bold and masculine character, and by the regularity and beauty of its proportions. The pavilions, at the extremities, are connected with the body of the building by low galleries, each supported by nine arcades, which give light to large corridors beautifully arched. In the centre is an elegant portico, beneath which *is the great gate conducting to a spacious*

court, at the extremity of which is a terrace, ornamented by a balustrade of white marble, universally admired. From this terrace a staircase ascends to the principal apartments. These, although now divested of many of the fine specimens of art which once enriched them, retain much of their primitive splendour. This palace contains three noble galleries of paintings; that of Rubens, representing the principal exploits of Henry IV.; that of Le Sueur, depicting the life of St. Bruno; and that of Vernet, composed of delightful views of the different seaports of France.

The throne supported by the imperial eagles, still remains in the chamber of the peers. On the pannels of the chamber are ranged immense pictures, representing the warlike exploits of Napoleon. These pictures, preparatory to their removal, are carefully covered with green baize.

The Luxembourg is open to the inspection of the public every Saturday and Sunday from ten till four.

The front of the palace, on the garden side, is not less pleasing than the grand front; and the garden itself corresponds in beauty with the sumptuousness of the edifice to which it belongs. The principal walks are luxuriantly ornamented with orange-trees, tastefully arranged, and presenting picturesque groups, interspersed with vases and statues. A large sheet of water, surrounded by a terrace, spreads itself in front of the building. The pleasure-

grounds extend to the New Boulevards, and to the gardens of the Chartreux, from which latter they are divided by a low wall; and from their elevated situation they command many delightful views of the most distant parts of the city.

In this palace the Peers, formerly the Conservative Senate, hold their meetings.

Palais de Justice. The Palace of Justice.

THIS palace was begun by Endes as far back as the ninth century. It was enlarged and improved by Robert, Louis IX., and Philippe le Bel. It was subsequently inhabited by Charles VI. in 1383, by Charles VIII., and Francis I. It was afterwards destroyed by fire, and rebuilt in 1618, again in 1776, and finally repaired in 1787.

An iron palisade, 120 feet in length, encloses an immense court, surrounded on three sides by buildings. At the bottom of the court is a grand flight of steps, which gives an air of magnificence to a building otherwise not remarkable. At the summit of the steps are four noble Doric pillars, surmounted by a balustrade, and on the entablature are four gigantic upright statues. A quadrangular dome crowns this mass of buildings.

At the bottom of the steps, on each side, are two arcades, one of which leads to the *Conciergerie*.

The rest of the palace is constructed of arcades supporting two floors of the Doric order, surmounted by an attic.

A staircase on the right conducts to the grand hall. It is composed of two immense parallel naves, arched with stone, and separated by a range of arcades. The light is received from enormous windows at the extremities. Although the centre is thus rendered somewhat obscure, yet this disposition of the light gives to the hall an air of religious and awful grandeur.

In another part of the palace is the Hall of the Attorneys, surrounded by shops of confectioners and booksellers, affording every kind of food for the body and the mind. The oak ceiling deserves attention.

On the side towards the river is the prison of the Conciergerie, the scene of the most horrible atrocities in the second year of the Revolution.

Hotel de Bourbon. Palace of Bourbon.

[*Recently styled Palais du Corps Legislatif, or Palace of the Legislative Body.*]

THIS palace was built in 1722, after the design of Girardini, an Italian architect. It was afterwards considerably improved and enlarged by the prince of Condé. It is de-

lightly situated on the banks of the Seine, and commands a pleasing view of the Tuilleries and the Elysian Fields. Its principal entrance towards the street combines simplicity with grandeur. It consists of one noble portico with a colonnade, of the Corinthian order, on each side. The front towards the bridge consists of twelve Corinthian columns, surmounted by a well-proportioned pediment. It would have been considerably improved, had its pillars been fluted and more massive, and had the stone of which it is built been of a softer white.

On the opposite sides of the square are two halls dedicated to Peace and to Victory. These communicate on one side with the apartments of the palace, and on the other with two stone staircases of exquisite workmanship, leading to the upper part of the Hall of the Legislative Body.

This hall was built in the third year of the Revolution, on the site of some of the apartments of the old palace.

At the foot of the bridge of Louis XVI. is an avenue for the use of the deputies; and nearly facing the street de Lille is the way to the public tribune.

THE hall is a very handsome room, in the form of a half oval. It is ornamented with six statues, representing Licurgus, Solon, Demosthenes, Brutus, Cato, and Cicero. Under the president's chair are two figures, in *bass-relief*, of history and fame. Imme-

diately below the president, are stools for the *Auissiers* : and one or two benches, covered with blue leather, are appropriated to such of the king's ministers as may have occasion to attend the assembly.

The costume of the members is a blue coat, ornamented with gold lace. They do not rise and speak from their places, but the member who wishes to address the assembly is obliged to cross the floor and ascend a kind of rostrum or tribune, which ceremony must tend much to damp the speaker's fire.

Adjoining the hall is the robing-chamber, constructed in what was formerly called the Pavilion Valois. It communicates with the hall by a gallery.

On the right of the president is a chamber used for conferences ; to the left is the Saloon of Liberty, formerly appropriated to those who had petitions to present.

The Louvre.

THIS is without doubt the most ancient of the royal palaces. It existed in the time of Philip Augustus, who surrounded it with towers and moats.

The court of the Louvre presents a perfect square, surrounded by buildings. Three were constructed by Perrault. They are of the Corinthian order, and each has three projecting masses, the middle one of which is surmounted by a triangular pediment. The

fourth building is of the Composite order, crowned by an attic.

The balustrade of the three modern piles, answers to the attic of the ancient.

The pavilion over the gate of the old Louvre is decorated with eight gigantic statues, by Sarrazin. The sides present three projecting buildings, adorned with beautiful sculptures; on the left are Mercury, Plenty, and two genii. On the right, History engraving the name of Napoleon, Peace, and Victory, and Fame. Between the pilasters are many Egyptian divinities, the statues of Numa, and of Moses, and the representation of the principal events of the reign of Napoleon.

The front which it presents to the river, is plain and noble. The eastern front is the famous colonnade, the noblest monument of the era of Louis XIV. It is composed of two peristyles and three projecting buildings on a ground floor, which forms one continued pedestal. The lateral projecting buildings are adorned by six pilasters, and two columns of the Corinthian order, while that in the centre is composed of eight columns, and crowned with a pediment, on which is a bas-relief representing victory in a car, distributing crowns. Above is a triangular pediment beautifully executed. The general appearance of the whole is indisputably grand and majestic. It is, however, open to much criticism; the *substruction* on which it stands being too high

in proportion to the elevation of the colonnade. The pillars are coupled, which destroys the proportion between the pillars and the intercolumniations. The shafts are too thin for their length; and the heavy masses at the ends and in the centre, throw a gloom and a clumsiness over the whole fabric.

In this building is deposited the central Museum of the arts, which will be described in its proper place.

The architecture of the celebrated gallery which connects the Louvre with the Tuilleries, is the same as that of the pavilions of the Tuilleries, without the attic, but disfigured by numberless pediments, alternately triangular and curvilinear. Towards the middle, the style changes, and instead of the single Corinthian, three different and whimsical composite forms are introduced, to the great detriment of the architectural appearance. Buonaparte, wishing to complete the square, began the communication on the opposite side, and had erected more than a third of it at the period of his dethronement. The work is still carried on.

Palais Archiepiscopal. The Archbishop's Palace.

Two pavilions, scarcely finished, form the entrance to this palace, situated on the south

side of the cathedral. The gate of the first court is ornamented by two Ionic columns, surmounted by a semi-circular pediment. The palace presents a beautiful façade, built by Louis XV.

The situation on the bank of the river, and the view which it commands towards the east, are peculiarly fine.

It is a curious circumstance, that in the hall of this very palace the national assembly held that sitting at which all the possessions of the clergy were declared to be national property.

Palais des Thermes. Palace of the
Warm Baths.

[*Rue de la Harpe.*]

LET not our reader be surprised that we rank this little but precious relic of antiquity among the palaces of the metropolis. Inconsiderable as it now appears, and become a mere cooper's shop, it was once the residence of the Roman emperors, and in later times, the chosen habitation of the kings of France. It is supposed to have been built and inhabited by Julian the apostate, about the year 357. There remains only a noble hall, roofed by a lofty arch, much admired by the antiquarian.

Le Palais de la Legion d'Honneur. Palace
of the Legion of Honour.

[Formerly *Hotel de Salm. Rue de Lille.*]

THE Hotel de Salm, built a little before the Révolution, was one of the most elegant edifices which Paris contained. Its only defect was, that it resembled some public building, rather than the house of an individual. The purpose to which it is now devoted, has completely removed this trivial objection.

Towards the street de Lille, it presents a triumphal arch, flanked by a colonnade of the Ionic order, terminated by two handsome lodges. This encloses a spacious court, at the bottom of which is the grand front of the palace. It consists of a noble portico of the Corinthian order, on each side of which is a colonnade of the Ionic order. The principal saloon elevates itself in the form of a rotunda, the cupola of which is enriched with some exquisite paintings, descriptive of the establishment of the legion; and round the saloon will be placed, the statues of those deceased members, who may be deemed worthy of that distinction. The apartments are adorned with elegant simplicity.

Palais des Beaux Arts. Palace of the
Fine Arts.

THIS edifice, erected by the Cardinal Mazarine, was long known by the name of

the College of the Four Nations. It is now appropriated to the use of the Institute. It is of a semicircular form, composed of two pavilions, two ranges of building flanking them, and a portico of the Corinthian order in the centre, surmounted by a dome.

Palais du Roi de Rome. The palace of the King of Rome.

THE foundations only of an immense edifice, which was designed to bear this name, are laid on a pleasant elevation opposite to the bridge of Jena.

MUSEUMS.

[The museums of Paris are exceedingly numerous. Enriched with the plunder of every department of France, and of every conquered kingdom, that city may be considered as the favourite abode of Science and the Arts.]

Musée des Monumens Français. Museum of French Monuments.

THIS museum dates its origin from the year 1790, when, under the Constituent Assembly, the property of the church being confiscated for the use of the nation, many curious specimens of ancient art, which accidentally escaped from indiscriminate ruin, were deposited in the convent of the Augustins. Mons. Le Noir was principally active in collecting and preserving every relic of antiquity; and at length, procuring the sanction and protection of the government, he completed this interesting and splendid museum. The arrangement has been universally applauded. The different pieces of sculpture are classed according to their respective ages; thus giving a pleasing view of the progress of the art, and illustrating the successive periods of French history.

The monuments are distributed in different

apartments, each numbered at the entrance, and containing the relics of a century.

The eye of the stranger is first arrested by the mouldering altars of the ancient Gauls,—altars probably stained with human blood. Passing over many of the rude vestiges of early times, he dwells with enthusiasm on the tomb of Clovis. He beholds that prince again humbling himself before the throne of the Eternal, and supplicating forgiveness. He pauses on the remains of the cruel Chilperic; his attention is rivetted on the monument of the murderess Fredegonde, till he is roused by the martial air and menacing attitude of the illustrious Charlemagne, who, with brandished sword, appears to be dictating laws to the world. On these relics of remote ages, time has committed many ravages; but, with all their mutilations, they are yet interesting to the historian and the artist.

The apartment dedicated to the thirteenth century contains not much worthy of attention. We observe the tombs of Louis IX., his son Philippe, his wife Isabella of Arragon, and his brother Charles; but the art of sculpture has made little progress.

Within the apartment containing the relics of the fourteenth century are found the effigies of Philippe le Bel and of John. The middle of the hall is enriched by the statue of Charles V., surnamed the Wise, the noble *Du Guesclin*, and his friend *Sancere*.

In the hall of the fifteenth century we perceive the dawn of that light and elegant architecture which distinguishes modern times. The monuments, which are there preserved, interest by their number, and by the names with which they are connected. The connoisseur first pauses at the tombs of Louis d'Orleans, and his brother Charles the Poet. After which appear Renée d'Orleans, grandson of the intrepid Dunois, and Philippe de Comines, the father of modern history. The statue of Louis XI. is placed near that of his son Charles VII., and not far distant the heroic and unfortunate Joan of Arc stands by the side of Isabel of Bavaria. In the centre of this group the superb tomb of Louis XII. is conspicuous. His recumbent figure, characteristic of death, reminds the spectator of that melancholy hour when thousands of his weeping subjects, following his remains to St. Denis, exclaimed, "Our good monarch Louis XII. is dead :—in him we have lost our father and our friend !"

At length we arrive at the period when the art of sculpture attained its full perfection in France. An incontestable proof of this is evident in the tomb of Francis I., and in that of Diana of Poitiers, equally versed in the mysteries of politics and of love.

Entering the hall appropriated to the seventeenth century, the stranger is bewildered amid the crowd of philosophers and heroes which present themselves to his view. He

contemplates the form of Richelieu resting in the arms of Wisdom, Turenne reposing in those of Immortality, and Mazarin suppliant at the throne of Heaven. The names of Corneille, Moliere, La Fontaine, Racine, Fenelon, and Boileau, fill him with pleasing veneration. In the centre of the hall is placed the exquisitely finished statue of Louis XIV., rendered still more sublime by the immortal geniuses which surround him. The tombs of Le Brun the French Apelles, of Poussin, Descartes, De Thou, Lully, and Jerome Bignon, ought not to be neglected.

The eighteenth century presents us with the illustrious names of Voltaire, Crebillon, Montesquieu, Rousseau, and Piron. The remarkable difference in the design and execution of the monuments of Maupertuis, Caylus, and the Marechal d'Harcourt, and those which decorate the extremity of the hall, shews the rapid progress of the art during the last century.

The garden is converted into a kind of Elysium, where, shaded by the cypress and the poplar, repose the ashes of Moliere, La Fontaine, Boileau, Descartes, Mabillon, and Montfaucon. In a small sepulchral edifice, constructed with materials from the very mausoleum which enshrined them, are deposited the bones of Abelard and Eloisa.

This museum is open to the public from ten till four on Sunday, and from ten till two on *Thursday*, in summer; and from eleven till

three on Sunday, and eleven till two on Thursday, in winter. Strangers have free access every day, on producing their passports.

Le Musée Central des Arts. The Central Museum of the Arts.

[*In the Palace of the Louvre.*]

IN this temple of the arts are collected the most celebrated chef-d'œuvres of painting and sculpture, collected from every part of the world, and from every age. All the celebrated works of art, which were formerly scattered through the various departments, are united; and, together with the spoils of Berlin and Vienna, of Rome and of Venice, form the most superb museum in Europe.

On entering the palace, the traveller first observes four colossal statues of slaves placed in the court. Hence he ascends a spacious staircase, which conducts him to a saloon, in which are ranged the works of Raphael, Rubens, Titian, Paul Veronese, and Leonardo da Vinci.

As it would be impossible in a work of this nature even to mention every object worthy of notice, the writer will content himself with describing a few of the most striking productions of the pencil. Catalogues of the whole may be had on the spot, at a trifling expense, with short but valuable criticisms on the principal pieces.

FIRST SALOON.

The performance which first arrests the attention is a chef-d'œuvre of Paul Veronese facing the entrance. This immense picture represents the marriage at Cana of Galilee, at the moment when Christ is supposed to change the water into wine. The Saviour is seated in the centre of an immense table, and at his side the Holy Virgin, who, having just pronounced the words "There is no wine," is eagerly listening to hear the orders which he may give. On either side are the newly-married couple, who, as well as the numerous guests, are portraits of the great personages of the painter's time. A large group of musicians displays the portraits of all the celebrated artists of Venice. Paul Veronese himself appears habited in white, and playing on the violoncello. In the back ground is a great balcony; while the distance is ornamented with colonnades and palaces, whence a crowd of persons are seen observing the feast.

This picture, which is justly esteemed the most valuable of the four great banquetings painted by Veronese, formerly adorned the refectory of the monks of St. George the Great, at Venice.

To the left is another performance of this eminent artist, viz., the Feast of Levi the Publican. It contains the portrait of Vitellius, and formerly belonged to the church of St. John and St. Paul, at Venice.

Among the productions of Titian, the Martyrdom of St. Peter the Dominican is particularly worthy of attention. A robber is represented in the act of striking the prostrate saint, from whose wounds the blood already flows; while another father of the same order is also wounded, and making his escape. Two angels descend to receive the fleeting soul of the martyr, bearing branches of palm in their hands; and in the distance other robbers, affrighted at the heavenly vision, are retiring on horseback at full speed. This splendid production, which is accounted a masterpiece of the art, and the finest composition of Titian, was taken from the church of St. John, at Venice.

A little below is a portrait of the divine Raphael, painted by himself, his right hand resting on the shoulder of his fencing-master. Further on is a portrait of Rubens, by himself. He is represented standing behind a group of his illustrious and most cherished friends. To this sublime painter the museum is indebted for nearly 50 admirable productions.

To the left of the door leading to the great gallery is a painting of Alexander Veronese, representing the death of Antony. He has just despatched himself in the presence of Cleopatra; and the queen, by a slight and excusable anachronism, is delineated as expiring from the asp's bite.

GREAT GALLERY,

It is impossible to convey any adequate idea of the effect produced on the mind on entering this immense and magnificent gallery. The length of the room is 1400 feet; and it is crowded by 1200 paintings of the most eminent masters of every school, not one of which would be found undeserving of close and particular study. In the list of Italian masters are found the names of Albani, the four Carraccis, Michael Angelo, Carlo Maratti, Correggio, Dominichino, Guido, Guercino, Julio Romano, Leonardo da Vinci, Murillo, Raphael, Salvator Rosa, the two Veroneses, and Titian. Of the Flemish school, Gerhard Dow, Albert Dürer, Vandyke, Vaneyck, Hans Holbein, Van Huysum, Jordaens, Meulen, the two Ostades, Rembrandt, Rubens, Teniers, Vander Velde, Wouvermans, and numerous others, have contributed largely to the embellishment of this invaluable collection. Of the French masters, the works of Le Brun, Pousin, Sueur, the Vaulons, Verney, and Vouet, will not pass unnoticed. The eye of the spectator wanders over this unequalled assemblage of excellence, dazzled and bewildered. The mind is confused and overpowered, and it is not till after repeated visits that the attention can be fixed on each separate performance, and its *merits duly appreciated*,

Where no painting is devoid of merit, it is difficult to point out those which peculiarly excel. I may safely, however, direct the attention of the stranger to the Judgment of Cambyses, by Claissens; and the Prodigal Son, by Teniers, as master-pieces of the Flemish school. The Defeat of Porus, by Le Brun; the Triumph of Truth, by Poussin; and Paul preaching at Ephesus, by Le Sueur, are some of the finest productions of the French masters.

The Communion of St. Jerome, by Dominichino, is the chef-d'œuvre of the Italian school. In this exquisite painting the saint, 99 years of age, finding his last hour at hand, is represented as repairing to the foot of the altar at Bethlehem, to receive on his knees the sacrament administered to the dying. Worn out with age and sickness, and self-inflicted penance, he is unable to perform this last act of devotion. In vain does he endeavour to raise his arms, and join his trembling hands; death has already seized on his limbs, the muscles are relaxed, and every bodily function appears suspended. In this state of agony and exhaustion, the remaining breath of life seems only to illumine his eyes, and tremble on his lips. We fancy that we hear him supplicating the priest quickly to administer the holy rite, ere it be too late. The decaying powers of nature rally for this last feeble effort; and, while we gaze upon him, we expect to see him drop, to rise no more!

This, the noblest of Domiulichino's productions, formerly hung over the grand altar of the church of St. Jerome, at Rome.

It is pleasing to see the number of artists constantly employed in copying the different originals ; some elevated almost to the ceiling in little pulpits, and others with tables before them, or any thing which can be converted to the purpose of a table. They rarely appear incommoded by any person's overlooking their performance ; they rather consider it as a compliment, and receive with politeness any observations which the by-stander may presume to offer.

GALLERY OF ANTIQUES.

The entrance into this gallery is to the left of the stairs leading to the gallery of paintings. It is divided into five apartments, or halls, each bearing an appropriate name.

These halls are not embellished in that style of magnificence which becomes the collection of wonders which they contain ; they are evidently too gloomy, and the arrangement is defective. Gods and animals, heroes and vases, are crowded together in complete confusion.

SALLE DES HOMMES ILLUSTRÉS, OR, THE HALL OF ILLUSTRIOUS MEN.

Eight antique pillars of granite, which formerly enriched the nave of the church of Aix-la-Chapelle, in which the remains of the illustrious Charlemagne were deposited, now adorn this hall.

It contains a fine statue, in Grecian marble,

of Demosthenes, the Prince of Orators. Near him stands the Emperor Trajan, clad, not in the trappings of royalty, but in the nobler habit of philosophy. These statues were taken from the museum Pio Clementinum. Menander, who was honoured by the Greeks with the title of Prince of New Comedy, occupies a distinguished place in this collection. He appears in a sitting posture, as if reposing from his literary labours, and enjoying his well-earned fame. This sculpture is of Pentelican marble, and found in the sixteenth century on Mount Viminalis, at Rome. Phocion, Zeno, Sextus of Charonda, and Posidippus, are here seen; and, lastly (a little out of place), the statue of Minerva, covered with a helmet, and protected by the Ægis.

SALLE DES SAISONS. HALL OF THE SEASONS.

To the left is the Saloon of the Seasons, so called, because the ceiling, beautifully painted by Romanelli, represents the four Seasons of the year. Here are deposited the Fauns, Satyrs, Bacchanals, and rural Deities. The most beautiful statue is that of Venus coming out of the bath, found near Salone. Not far removed is the figure of Flora, arrayed in the most elegant drapery, and with flowers in her hand, found at Tivoli. Cupid and Psyche, from the collection of Cardinal Albani; Cupid bending his bow; and a Naked Youth extracting a thorn from his left foot, are exquisite specimens of ancient sculpture.

SALLE DES ROMAINS. HALL OF THE
ROMANS.

THIS hall is next in succession, and derives its name from the numerous statues and busts of Roman heroes. Among the interesting group the stranger will particularly notice the bust of Brutus, the avenger of Lucretia and the destroyer of tyranny ; and of Scipio Africanus, the conqueror of Hannibal and of Carthage. The statues of Augustus, clothed with the toga, and found near the native place of that emperor ; of Antinous ; of a Roman Matron ; and of the Dying Gladiator, are beautiful relics of antiquity.

The ceiling of the hall was painted by Romanelli, and represents occurrences in Roman history.

SALLE DU LAOCOON. HALL OF THE
LAOCOON.

IN this apartment are four antique columns, each hewn from a single block of the richest green marble. The statues of Meleager, Adonis, and Jason ; and the busts of Antinous, Commodus, and Æsculapius, are of the finest execution, and in the best state of preservation. The exquisite statue of the Venus de Medicis adorns this hall. But the object which arrests and absorbs the attention is the Laocoon itself, one of the most perfect groups of figures ever produced by the statuary. It is justly reckoned the master-piece of design, execution, and sentiment.

A better description of it cannot be given than in the words of the poet :—

“ At last her utmost master-piece she found,
That Maro fired :—The miserable sire
Wrapt with his sons in Fate’s severest grasp ;
The serpents, twisting round, their stringent folds
Inextricable tie. Such passions here,
Such agonies, such bitterness of pain,
Seem so to tremble thro’ the tortur’d stone,
That the touch’d heart engrosses all the view.
Almost unmark’d the best proportions pass
That ever Greece beheld ; and seen alone
On the rapt eye, th’ imperious passions seize.
The father’s double pangs, both for himself
And sons convulsed ; to Heaven his rueful look,
Imploring aid, and half-accusing, cast ;
His fell despair, with indignation mixt
As the strong-curling monsters from his side
His full-extended fury cannot tear.
More tender-touch’d, with varied art, his sons
All the soft rage of younger passions shew :
In a boy’s helpless fate one sinks oppress’d ;
While, yet unpierc’d, the frightened other tries
His foot to steal out of the horrid twine.”

SALLE D’APOLLON. HALL OF APOLLO.

IN the centre of a marble temple, ornamented with statues of Venus coming out of the Bath, and Venus of Arles, appears the inimitable statue of Apollo on a pedestal, decorated with Sphinxes of red oriental granite. He has just discharged the deadly shaft at the serpent Python ; his left hand yet grasps the bow, and his right has scarcely quitted the string. Indignation sits on his lip, while his whole countenance conveys the expression of assured vic-

tory, mingled with the conscious satisfaction of having delivered the world from desolation and ruin. His ringlets float round his neck in graceful and luxuriant curls; the stamp of eternal youth is on his brow, and on the contour of every limb; and the whole production affords the happiest and the sublimest combination of majesty, vigour, and elegance. The author is unknown.

Numerous other beautiful statues are tastefully arranged on every side of the hall. The traveller will particularly remark a colossal bust of Serapis, and an exquisite statue of Bacchus.

On one side of this apartment is a chamber, called *Salle des Muses*, or the Hall of the Muses. It contains some delightful statues of these divinities, first collected by Pope Pius VI. Some antique busts of poets and philosophers complete the decoration of the chamber.

In the month of September is an exhibition of the productions of modern artists, and an annual distribution of prizes.

This superb museum is open to the inspection of the public every Saturday and Sunday, from ten till four o'clock.

Cabinet de l'Ecole des Mines. Cabinet of
the School of Mineralogy.

THIS institution is situated in the principal court of the Mint, on the side nearest the quay. It was begun in 1778 with the collection of the famous chemist Le Sage, who spent 43 years in this particular pursuit. The centre of the cabinet contains an amphitheatre capable of receiving 200 persons. Large cases with glass doors enclose specimens of every species of mineral, arranged in complete order. Four other cases, placed in compartments between the pillars, display various models of curious machines. One of the cabinets encloses the analysis of every specimen. Upon the first landing-place of the staircase conducting to the gallery is a bust of Monsieur Le Sage, which was consecrated by the gratitude of his pupils. This gallery is surrounded with cases containing specimens of minerals, by far too numerous to be placed in due order after those which are ranged in the lower cabinets. The cupola, which rises above, is finely enriched with painted pannels, and decorated with gilding. The interior of this museum is 45 feet long, 38 feet wide, and 40 feet in height.

It is open to public view every day except Sunday, from nine till two o'clock.

Conservatoire des Arts et Machines. Conservatory of Arts and Machines.

[*In the Abbey of St. Martin des Champs.*]

THIS museum presents a splendid accumulation of models of every machine which the art of man has contrived. It has been enriched by the voluntary contributions of every French mechanist, and by the plunder of every neighbouring country. It is open to public inspection on Sunday and Thursday, from ten till four. Strangers are admitted on Tuesday and Wednesday, on producing their passports.

Cabinet d'Histoire Naturelle. Cabinet of Natural History.

[*In Paon St. Victor Street.*]

THIS is the finest private cabinet of natural history which is known to exist. It may be considered as an excellent abridgment of the museum of natural history in the Garden of Plants. It is equally rich in the productions of the three kingdoms of nature. The specimens of carnelians, agates, and jaspers, are particularly splendid. Some of the shells are unique, and undescribed. The sportive paintings of nature, on some of the minerals, are extremely curious. A little Negro is

shewn delineated on an agate, an exact profile of Louis XVI., and the eruption of a Volcano.

This cabinet likewise contains many vases, medallions, and other choice remains of antiquity.

It is open every day ; the price of admission one franc, which is returned on purchase of any of the specimens,

Cabinet de Physiologie, de M. Bertrand,
Cabinet of Physiology.

[*Rue d'Amboise.*]

THIS cabinet will not be overlooked by the medical or scientific traveller. It contains models in wax, beautifully and accurately executed, of every part of the human body, both in its healthy and morbid state. It is open from nine till six, price of admission two francs forty cents.

AT No. 17, Rue de Lille, is a very interesting private collection of paintings of the twelfth and two following centuries. There exists no other of the kind, even in Italy. After having admired the noblest productions of modern times, in the splendid gallery of the Louvre, it is pleasing to contemplate here the first essays of the infancy of the art. The connoisseur will perceive in many of these paintings a brilliancy of colour, a force of expression, and a delicacy of touch, which he did not expect.

The proprietor has great pleasure in exhibiting the beauties of his gallery to the curious stranger.

BOTANICAL GARDEN.

Jardin Nationale de Plantes. National Garden of Plants.

[*In St. Victoire Street, opposite La Petré.*]

THIS garden was founded by Jean de la Brosse, physician to Louis XIII., but it is indebted for its present beauty and value to the assiduous labours of Buffon. It is divided into the high and the low garden. In the former is an artificial hill, the ascent to which is by a spiral walk; and the summit affords a delightful prospect of the whole garden, and of the principal part of Paris and its environs. An elegant pavilion, containing some very ingenious mechanism, crowns the summit of the hill; and on this appropriate spot is erected the monument of the celebrated Linné. At the foot of the hill stands a cedar of Lebanon, 80 years old, planted by Bernard de Jussieu.

In the new garden is a large basin of water, whose sides are covered with aquatic plants. At the entrance of the garden is a menagerie; and the galleries contain every production of the animal, vegetable, and mineral kingdoms.

This grand museum of natural history affords the most instructive and interesting scene. Most of the buildings which have been described contain the wonders of art; but here the more pleasing

wonders of nature are displayed. The productions of every climate, from the frozen north to the torrid regions of the south, present themselves in succession to the view, and fill the observer with admiration and delight. As he walks through the different avenues of the garden, and the various windings of the galleries, he appears to pass from one country to another; and when he has surveyed the whole collection, he seems to have completed the circuit of the globe.

Lectures on natural history and botany are regularly delivered. Messrs. Bernard, Daubenton, Lacépède, Cuvier, Geoffroy, and Fourcroy, have, in turn, delighted and instructed a numerous auditory.

The Garden of Plants is open to the public on Tuesday and Friday, from three till five; and in the spring and summer, from three till seven.

PUBLIC LIBRARIES.

[Extensive and valuable collections of books abound in almost every part of Paris, and the access to them is easy to the stranger or the man of letters. The following are the chief.]

Bibliothèque Nationale. The National Library.

[Rue Richelieu.]

THIS library dates its origin from a very early period. King John collected ten volumes; six on science and history, and four on religion. To them his son Charles V., surnamed the Wise, added more than nine hundred volumes. These constituted a library, which, at that age, might justly be deemed worthy of the royal collector. It was deposited in a tower of the Louvre, called *la Tour de la Libraire*, the Library Tower. The apartment was illumined every night by thirty small chandeliers, and a silver lamp, that the student might pursue his researches at every hour. It appears to have been afterwards neglected, and almost destroyed; for, when it was purchased by the duke of Bedford, for 1200 livres, in 1429, it was found to contain but 150 volumes.

Louis XI. collected the scattered remains of *this library*, and replaced them in the tower.

The art of printing, which was now discovered, enabled him greatly to enlarge it.— Charles VIII. contributed what the conquest of Naples enabled him to collect; Louis XII. added to it the library of Petrarch; Francis I. enriched it with numerous Greek MSS.; and Henry II. secured its progressive and rapid increase by the decree which compelled the booksellers to present the royal libraries with a copy on vellum of every work which they published. It was, however, under the reigns of Louis XIV., XV., and XVI., that it attained that degree of splendour and magnificence which renders it the first library in Europe.

The buildings which contain this immense collection formerly constituted part of the Hotel Mazarine. The principal entrance is from the Rue de Richelieu. In the court is a fine statue of bronze, representing a woman resting on one foot. The ceiling over the principal staircase was painted by Pelegrini. The library is nearly 550 feet in length, and 130 broad. It is divided into five departments, and contains more than 300,000 volumes.

The first floor is appropriated to printed books. Tables are placed in different parts of the room for the accommodation of visitors, and busts of the most celebrated French literati occupy several niches.

On the second floor, to the right, is the French Parnassus, by Titon du Tillet. It represents a little mountain, covered with

figures in bronze of the most celebrated poets and musicians of France. Louis XIV. appears under the figure of Apollo.

This floor contains the MSS., of which there are 80,000. Thirty thousand of these relate to the history of France, principally subsequent to the reign of Louis XI. Twenty-five thousand are in learned and foreign languages. Several letters of Henry VIII. are here preserved, and letters from Henry IV. of France to one of his favourite mistresses. The libraries of the Vatican at Rome, and St. Marc at Venice, have lately enriched this collection with many invaluable MSS.

On this floor are likewise five great rooms, containing the genealogies of every noble French family. These fill 5000 port-folios.

On the same floor is the Cabinet of Medals, which well deserves the attention of the curious. The voyages of Dumonceau and Le Vaillant were principally undertaken to complete this superb cabinet. Le Vaillant, zealous to execute his commission, swallowed twenty medals of gold, to preserve them from the Algerines, into whose power he had fallen. Three admirable paintings, by Notaire, adorn this apartment, representing Thalia, Calliope, and Terpsichore. There are also three beautiful productions of Carlo Vanloo, Psyche conducted by Hymen, the Inventrice of the Flute, and the three Patrons of the Muses.

On the third floor is the Cabinet of Antiquities, containing busts, vases, inscriptions,

and instruments of sacrifice, collected by the celebrated Caylus.

Near this are two apartments containing Etruscan vases, bathing-vessels of porphyry, and many fine specimens of ancient art.

The Repository of Engravings comprises 5000 volumes, divided into twelve classes: The first contains sculpture, architecture, and the portraits of engravers; the second, emblematical and devotional subjects; the third, Greek and Roman antiquities, with fabulous and mythological subjects; the fourth, medals, coins, and heraldry; the fifth, public processions, banquets, and tournaments; the sixth, natural philosophy, and the mathematics; the seventh, romantic and ludicrous subjects; the eighth, natural history; the ninth, geography; the tenth, plans and elevations of ancient and modern buildings; the eleventh, portraits, to the number of 50,000; and the twelfth represents the costume, manners, and amusements, of every region of the habitable globe. It comprises a very extensive and complete history of the costume and manners of the French, from the era of Christ to the present period. Most of these engravings are coloured, and are copies from ancient windows, tapestry, and monuments.

In another part of the building are two large globes, thirty feet in diameter. They are accurately delineated, and are supposed to be the largest extant.

The National Library is open every day, except Sunday, from ten till two o'clock, and except during a vacation of six weeks, which commences the first of September.

La Bibliotheque de la Ville. The City Library.

THIS library is principally devoted to botany. It contains every splendid work on that subject, and numerous accurate and beautiful drawings of plants.

It is open on Tuesday, Thursday, and Saturday, from two till three.

Bibliotheque de l'Arsenal. Library of the Arsenal.

[In the Square of the Veterans, at the entrance of the Quay of the Celestins.]

THIS magnificent collection was purchased by the Count d'Artois from the celebrated Paulmy d'Argenson. It now forms part of the library of the Conservative Senate. It contains 75,000 printed volumes, and 6000 MSS. Many of the Missals are beautifully illuminated on vellum. The brilliancy of the colours almost compensates for the tameness of *design* and poverty of expression. The tra-

veller will regard with veneration the apartment of the great Sully, the ornaments and furniture of which are religiously preserved unchanged.

The building was erected in 1584.

The library of the Arsenal is open to the public every day, except Sunday, from ten till two o'clock.

Bibliothèque du Pantheon. Library of the Pantheon.

[Formerly of St. Genevieve.]

THIS library contains 80,000 printed volumes, and 2000 MSS. It is lighted by a small dome in the centre, the cupola of which was painted by Restout the elder, in 1730. It delineates the Apotheosis of St. Augustine. The perspective in the back ground is the work of Lajoue. Many busts of eminent men, from the chisel of Coysevox, ornament this library. At the entrance of the Cabinet of Antiques is a plan of the city of Rome, in relievo, coloured, the work of Grimani, in 1776.

This library is open every day, from ten o'clock till two.

92 BIBLIOTHEQUE DU CONSEIL D'ETAT.

Bibliothèque du Palais du Tribunat. Library of the Palace of the Tribunat.

[Or, Palais Royal.]

THIS library was appropriated to the use of the members of the Tribunat, and the chief officers of state. It was formed, in the eighth year of the Revolution, of books collected from the literary depôts at Paris. It has been since augmented by the contributions of many living authors and booksellers.

This collection was first placed in the Tuilleries, but afterwards removed to the palace of Bourbon.

Bibliothèques des Ministres. Libraries of the Ministers.

EVERY minister of state had a library annexed to his situation, which was deposited in the chambers of his office, for his own particular use.

Bibliothèque du Conseil d'Etat. Library of the Council of State.

THIS collection was formed for the use of the members of the Directory.

Bibliothèque du Pritanée Français. Library
of the French Pritaneum.

THE books belonging to this institution were deposited in the College of Louis the Great, called, during the Revolution, "*The College of Equality*." These works were particularly intended for the use of the young students of the Pritaneum.

Bibliothèque Mazarine, ou des Quatre Nations.

Mazarine Library, or Library of the Four Nations.

THIS collection was appropriated, on the 6th of March, 1661, by Cardinal Mazarine, to the use of men of science and letters, having been formed by Gabriel Naudet. It contains every thing that can be esteemed most rare and curious on every subject and in every language. It now occupies one of the pavilions of the College of Four Nations. It is open every day from ten till two.

Bibliothèque de l'Institut.

Library of the Institute, at the Palace of the Fine Arts.

THIS Library is open every day to the members of the Institute, and the associates; and to the public on Tuesday and Thursday.

In addition to these libraries there were four dépôts of books, instituted for the purpose of supplying those collections already existing, as well as those which might be afterwards founded.

Imprimerie Impériale. Imperial Printing-office.

[*Old Temple Street.*]

- ACCESS to this superb institution is easily procured. The collection of types of every age and character is immense.

LITERARY SOCIETIES.

[These societies appear to accord well with the peculiar character of the French nation. Of the almost countless number which exist, we shall only notice the following.]

Institute.

[Held at the Palace of the Fine Arts.]

ALTHOUGH this society has not existed more than ten years, its reputation is sufficiently established, and the obligations which French and European literature, and philosophy owe to it, are universally acknowledged.

It is composed of the most distinguished philosophers, literary characters, and artists, of France, and corresponds with the learned of every nation.

It is divided into four classes, which may be considered as forming so many distinct societies,

The first has for its object natural philosophy, chemistry, and the mathematics. It is composed of 63 members, and 100 corresponding members.

The second has for its object the French language and literature. It succeeds the ancient French academy. Its number is forty.

The third is occupied by history and ancient literature. It replaces the academy of inscriptions. It consists of forty members, eight associates, and sixty correspondents.

The 4th is devoted to the fine arts. It consists of twenty members, eight associates, and thirty-six correspondents.

Beside its private sittings, to which a stranger of any literary eminence may easily procure admission, each class has an annual public sitting at which the others assist.

The distribution of prizes is attended with much ceremony.

Athénée des Arts. Athenæum of Arts.

[At the Oratory of St. Honoré Street.]

THIS society was instituted in 1792, during the dreadful convulsions of the Revolution, and has uniformly maintained that prudence and moderation, in the course of its most active labours, which should ever characterize the proceedings of the friends of science and the arts. The destructive fire at the Circus, in the garden of the Palais Royal, where this institution held its sittings, compelled its removal to the Oratory of St. Honoré. It embraces every scientific and literary topic; but its principal object is the encouragement of the arts and manufactures. Medals and crowns are distributed to the authors of useful discoveries. No institution has more benefited society, or acquired higher or better-deserved reputation.

The labours of the institution are divided into six classes, to the consideration of each of which particular days are devoted.

Literature and political economy occupy the Tuesday ; the pleasing and fine arts are discussed on Wednesday ; and the mathematics and physics on Thursday.

Athénée de Paris. Athenæum of Paris.

[*Rue du Lycée, No. 1095, near the Palais Royal.*]

THIS institution was established in 1784, by Pilatre de Rozier, under the title of the "First Museum." The extensive patronage which this infant society received, induced the most eminent men in every department of science to unite themselves to it. It then assumed the name of Lyceum, and it was at this period that La Harpe first read his admired lectures on general literature. It was afterwards called the Athenæum of Paris.

The annual subscription is four guineas, and for this are given lectures on every branch of science, with occasional concerts.

The subscribers have access to a valuable library, and to well-selected cabinets of natural history, mineralogy, and chemistry. Spacious rooms are open from nine in the morning till eleven at night, frequented by the best company, and containing the newspapers of the day, and every French and Foreign journal.

Athénée des Etrangers. Athenæum of Strangers.

[*Rue du Hazard Richelieu, No. 14.*]

THE very name of this institution is interesting to the traveller, nor will an intimate acquaintance with it lessen the interest which its name creates. The most eminent professors deliver courses of lectures on every branch of science and literature, and in every language. General meetings of the society are held every month, for the consideration of literary topics. Original compositions, in prose and verse, are then read by the authors, and their merits discussed; monthly concerts are given, in which the orchestra is filled by the most eminent amateur performers; and in the winter are three balls every month. Reading-rooms are open every day from ten o'clock in the morning till ten at night. Here are found every foreign and French periodical publication; and the rooms are frequented by all the literary characters of the day. It is impossible to recommend this institution to the notice of the stranger in too strong terms.

The subscription is sixty livres a year, thirty-six for six months, and a louis for three months.

Scientific institutions are much patronised in the French capital; but, as they are very numerous, it would be extending the subject too far to enter into a minute detail of the pursuits of each. The Author will therefore

content himself with giving the names of the following as well as the places where they hold their respective meetings :—

SOCIÉTÉ LIBRE DES SCIENCES, LETTRES, & ARTS, DE PARIS. Free Society of the Sciences, Literature, and the Arts, of Paris. *A l'Oratoire, Rue St. Honoré.* At the Oratory, St. Honoré Street.

SOCIÉTÉ DES BELLES-LETTRES. Society of Belles-Lettres.—*Held at the last-mentioned Building.*

SOCIÉTÉ D'INSTITUTION. Society of the Institution.—This establishment, which existed prior to the Revolution, was then called "*Bureau Academique d'Ecriture.*" Academical Court of Composition. *A l'Oratoire, Rue St. Honoré.* At the Oratory, St. Honoré Street.

SOCIÉTÉ D'AGRICULTURE. Agricultural Society. *Dans une des Salles de la Maison du Prefet, Place Louis le Grand.* In one of the chambers of the Mansion of the Prefect, Square of Louis the Great.

SOCIÉTÉ ACADEMIQUE DES SCIENCES. Academical Society of Sciences. *A l'Oratoire, Rue St. Honoré.* At the Oratory, St. Honoré Street.

SOCIÉTÉ DE MÉDECINE. Society of Medicine.—*At the last-mentioned Place.*

SOCIÉTÉ DES NEGOCIANS. The Merchants' Society.—*Rue Richelieu, No. 1245.*

Independently of these are also the following societies :—

SOCIÉTÉ DES AMIS DES ARTS. Society of the Friends of the Arts.

SOCIÉTÉ DES OBSERVATEURS DES HOMMES. Society of Observers of Men.

SOCIÉTÉ POLYMATIQUE. Polymatic Society.
—*Rue Christine.* Christine-Street.

SOCIÉTÉ D'ENCOURAGEMENT. Society of Encouragement.—*Rue du Bac, 42.* St. Dominic Street.

SOCIÉTÉ PHILOTECHNIQUE. Philotechnic Society.

PUBLIC SCHOOLS.

[The government of France, in imitation of the governments of antiquity, has sedulously attended to the education of its youth; and in the excess of its zeal, or in the wantonness of power, every natural feeling has sometimes been disregarded. The child has been arbitrarily and inhumanly dragged from the parent, and its future destiny no longer left to the wise and affectionate disposal of those who gave it being, but subjected to a tyrant's caprice. It may be doubted whether these institutions have been attended by beneficial consequences. Among the almost innumerable public institutions, the following principally deserve notice.]

Ecole Militaire. Military School.

THIS building, which was erected in 1751, after the plans of *Gabriel*, is surmounted by an entablature of the Corinthian order. The front consists of two great columns, the whole height of the structure. It terminates at the top with a dome, ornamented by a dial, to which are annexed the staturs of Time and Astronomy. There are three entrances to this building; and the court-yard is surrounded by galleries, formed by clustered pillars. At the bottom of the grand staircase

appear four upright statues. In the council-chamber are four pictures, representing the battles of Fontenoy and Laufelt, and the sieges of Tournay and Fribourg; also three paintings hang over the portal, representing the sieges of Menin, Ypres, and Furnes.

In front of the façade is a long iron grating, with two insulated buildings in the centre. The projecting parts of the edifice display two pediments, painted in *fresco* by *Gribelin* where the effect of relievó is extremely fine. An hydraulic machine every hour conveys into a reservoir upwards of forty hogsheads of water, which is distributed into every part of the building.

This building was dedicated to the instruction of young men of good families, but who were either of small fortune, or whose fathers had fallen in the service of their country. It now serves as a barrack to the Imperial guard.

Ecole Polytechnique. Polytechnic School.

[*Rue de la Montagne, St. Genevieve.*]

THIS school, which holds the most distinguished rank among the establishments of this class, is intended to complete the education of the students who have rendered themselves conspicuous in other institutions. For this purpose the most distinguished masters, in every branch of science, are employed by the government. Every year a certain number of scholars are admitted, after undergoing the

most rigorous examination. The number of pupils amounts to 300. The usual course of study is three years. The school possesses an excellent philosophical and chemical apparatus, and a well-selected library, containing 10,000 volumes. Each pupil is allowed 200 livres per annum by government.

Le Comte Cassac is the governor of the school, and Messrs. Durivaux and Lebrun, the principal masters.

Ecoles Centrales. Central Schools.

OF these establishments there are four, viz.,
ÉCOLE DU PANTHEON. School of the Pantheon.—*At the Pantheon.*

ÉCOLE DES QUATRE NATIONS. School of Four Nations.—*On the Quay of Four Nations.*

ÉCOLE. School, formerly the College of Gracius, in *Amandiers-street*.

ÉCOLE. School, formerly the Jesuits'.—*Faubourg St. Antoine.* Suburb of St. Anthony.

Ecole de Chirurgie. School of Surgery.

[*Rue de l'Ecole, Faubourg St. Germain.* Street of the School, Suburb St. Germain.]

THIS sumptuous building presents a peristyle of four ranks of colossal Ionic pillars,

supporting an attic, which contains the library and the cabinet of anatomy. Above the peristyle is a bas-relief, thirty-one feet in length, in which the Government is represented, accompanied by Minerva, and Generosity, offering the Plan of the Surgical School to Hygeia the goddess of health, attended by Vigilance and Prudence. Five medallions display the portraits of the famous Petit, Marechal, Pitard, Lapeyronie, and Paré. The paintings which decorate the interior are from the pencil of Gibelin, and the amphitheatre is capable of containing twelve hundred persons. The celebrated Cuvier is the principal professor.

Ecole de Médecine. School of Medicine.

[*Rue de la Bucherie.* Bucherie Street.]

THIS establishment dates its origin as early as 1472. The amphitheatre now standing is a rotunda, supported by eight pillars of the Doric order, terminating with a cupola. In Rue Saint Pères (Saint Pères Street), near the Rue Taranne (Taranne Street), is a similar edifice.

Ecole de Pharmacie. School of Pharmacy.

The practitioners who composed the former institution, also established in the Rue de l'Arbelete (Cross Bow Street), public and gratuitous courses of chemistry, pharmacy, botany, and natural history, which terminated every year with a distribution of prizes to the emulous students. The support of this very useful establishment was provided for by a law passed in 1791, and by a second decree in the third year of the Republic. The apothecaries of Paris, eager to attain the summit of their art, shortly after united themselves into one body, forming a society, which the government afterwards confirmed under the name of "*L'Ecole Gratuite de Pharmacie*" (Gratuitous School of Pharmacy). This association admits foreigners among the number of its members. There is a botanical garden for the use of the society, which is open every day, Sundays excepted.

***Ecole des Mines.*** School of Mineralogy.

THE invaluable collection of minerals which this school contains, has been described at page 81. Twenty pupils are admitted with

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considerable salaries. Vauquelin is the inspector of the Laboratory, and Haüy the Superintendent of the Minerals.

École Veterinaire. Veterinary School.

- It is only within the last fifty years that the anatomy and physiology of domestic animals have been scientifically studied. This school was instituted in 1764. It contains a most valuable cabinet of natural history and comparative anatomy. The students have the advantage of lectures on the economy and diseases of the horse, delivered by the most eminent professors; and they are taught the theory and practice of the veterinary art in all its branches. Every department sends three pupils, and each regiment of cavalry one. They are boarded and instructed at the expense of government.

Conservatoire de Musique. Conservatory of Music.

[*Rue du Faubourg Poissonnière.* Street of the suburb Poissonnière.]

THE design of this establishment is to cultivate a taste for music, and to produce a succession of performers for the church, the army,

and the theatre. It usually contains 400 pupils, who previously undergo a strict examination into the progress which they have made, and the hope which they give of future excellence. Lectures are delivered on the theory and practice of music, and on its connexion with the sciences. The distribution of the annual prizes is preceded by a concert, in which the most eminent performers assist.

*Hôpital des Quinze Vingts, ou Institution
National des Aveugles Travailleurs.*

National Institution for the Working
Blind.

[*Rue de Charenton, No. 6.*]

It is to the indefatigable toils and the warm philanthropy of Monsieur Haüy, that this very useful charity owes its foundation; and it is also indebted to the humanity of the government for its increased state of prosperity. By this meritorious establishment, a great number of blind are not only rendered happy in themselves and useful to society, but are also taught to execute many ingenious works with an accuracy and delicacy which the clearest-sighted persons can rarely excel. Some are excellent musicians, others arithmeticians; others are printers, glove-makers, weavers; in short there is no employ-

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ment beyond the scope of their attainment. They are also instructed in reading, geography, and ciphering; and they have performed a well-written comedy, in verse, the production of one of their blind companions, of the name of *Avisse*, who died in the tenth year of the French Revolution, and whose works are printed and published at Paris. The director of this institution takes infinite pleasure in displaying to the curious all the interesting productions of his pupils, and through his means a library has been procured for their use.

Institution National des Sourds et Muets. National Institution for the Deaf and Dumb.

[*Rue St. Jacques.*]

To the Abbé de l'Epée humanity is indebted for this noble institution. By methods as simple as ingenious, he has enabled those who were born deaf and dumb, not only to read and to write, but to understand the most complicated rules of grammar and the mathematics, and even to comprehend the abstract ideas of metaphysics. During twenty years he devoted himself to this benevolent pursuit. His time, his health, his fortune, were expended. The most complete success

at length attended his labours. His benevolence and his constancy were rewarded by the patronage of government, and, placed at the head of this institution, a wider field of usefulness was before him.

One hundred and twenty children are now admitted, and 500 francs per annum allowed for the maintenance and comfort of each child.

At the death of De l'Epée, in 1789, the Abbé Sicard, his pupil, succeeded him as instructor, and still continues to direct the Institution.

It is open to public inspection every Thursday, from eleven to one o'clock; and it is presumed that few travellers will quit Paris without visiting this interesting school.

CHARITABLE INSTITUTIONS.

[The hospitals and charitable institutions of Paris are supported and maintained by government. The annual expenditure is computed at £250,000 sterling.]

Hotel des Invalides. Hospital for Invalides.

THIS building, projected by Henry IV., was executed by Louis XIV. They whose blood had flowed for the safety and honour of their country, deserved a peaceful and honourable asylum in their old age. The edifice happily unites the bold and masculine character, which suited the purpose to which it was devoted, with the magnificence of the sovereign who erected it.

It is composed of five courts, of equal form and dimensions, surrounded by buildings. A spacious dome adorns the exterior, surrounded by forty columns of the Composite order, covered with lead, and ornamented with gilding. Above is a cupola with pillars, supporting a pyramid, surmounted by a ball. From this lofty situation is an extensive view of Paris and its environs.

Under the dome is the New Church; hence were suspended the colours taken from the enemy. They exceeded three thousand. It was a sublime idea to make the asylum of these veterans the depository of the choicest spoils of war. As they walked beneath the waving banners, perhaps the trophies of their

own valour, every glorious exploit, in which they bore a share, was recalled warm to their memory. They forgot their wounds, they forgot their age; again they fought the battles of their country; again they exulted in the shout of victory. When the Allies were about to enter Paris, the French Invalides tore down the banners taken from the different powers, and made a bonfire of them, that it might never be said they were retaken.

The objects which principally deserve the attention of the traveller, are the tessellated pavement under the dome, exquisitely finished; the four refectories, ornamented with delineations of the battles of Louis XIV.; the remarkably spacious kitchens; the time-piece by Le Pautre; and the façade on the river side, occupying an extent of 200 yards.

In the vaults of the church are deposited the remains of the great Turenne; a name which ever recalls to the mind of the Frenchman and the soldier, the ideas of invincible courage and unsullied honour.

A vast esplanade extends from the hotel to the river, beautifully planted with trees, with a noble fountain in the centre, under which is the lion of bronze taken from the square of St. Marc, at Venice. It was the intention of Napoleon to have converted this into a military Elysium. The statue of every ancient and modern hero was to have been placed under the waving foliage. This would have completed the sublimity of the edifice.

Hôtel Dieu.

[*Rue du Marché Palu.* Palu Market Street.]

THIS hospital, constantly crowded with sick, is very absurdly situated in the most populous part of the city. The wretched inhabitants of this building are tenderly nursed by the Sisters of Charity, a class of nuns whose lives are consecrated to the service of humanity.

Hôpital de la Salpêtrière.

[Near the Garden of Plants.]

THIS immense pile of building was begun in 1656, and finished in the year following. It generally contains some thousands of poor people, who are comfortably maintained, but obliged to employ themselves in some useful work. One part of the hospital is appropriated to idiots and epileptic patients. In a separate court is a prison for the reception of prostitutes, who are sent here for punishment.

Hôpital de la Charité.

[*Rue des Saints Pères.*]

Was founded by Mary de Medicis, in 1602. It receives only men attacked by acute diseases, and can accommodate 230. A Clinical School is now established here. The disposition of the different baths is very ingenious.

Hôpital St. Louis.

[*Rue des Recolets.*]

THIS extensive pile of buildings completely surrounds a court of more than 300 feet square. It is used as a pest-house, for the reception of persons ill of infectious diseases. The precautions to prevent the communication of infection deserve the attention of the medical traveller.

Hôpital Beaujon.

THE architecture of this Hospital has been as much admired as the humane purpose to which it is devoted.

Maison de Santé.

[*Rue du faubourg St. Martin.*]

THE regulations of this house are peculiar. Every patient is compelled to pay two francs a day for admission into the common wards. For three francs each patient has a chamber to himself. This establishment is ingeniously and humanely contrived for those who are unable to procure proper medical assistance, yet whose pride will not permit them to apply to a common hospital.

Hospices Nationaux National Hospitals.

Hôpital des Orphelines. Hospital for the reception of Orphan Girls.—Barrière de Sèvres.

Hôpital des Petites Maisons *.—Rue de Sève. Suburbs of St. Germain.

Hôpital des Vieillards et Infirmes Indigents. Hospital for the Old, Infirm, and Indigent.

Hôpital Bicêtre. Three miles from Paris, for the reception of persons who have disgraced themselves by the commission of various crimes. It extends to both sexes, and all ranks of society.

Hôpital du Nom de Jesus. Of the Name of Jesus, near the church St. Laurent, was instituted to receive the aged of both sexes. It owes its foundation to *Vincent de Paulé*.

Hôpital de l'Abbaye St. Antoine. Of the Abbey of St. Anthony.—In the street of that name.

Hôpital de La Pitié. Of Pity.—Fossés St. Victor Street, behind the Garden of Plants. For the reception of boys.

Hôpital Enfant Jesus. Of the infant Jesus. —For the reception of children who labour under acute diseases. This hospital is

* So called from the lowness of the buildings. Here old, infirm persons of both sexes are received, on paying the sum of 1400 livres.

situated at the top of the Rue de Sèves (Sèves Street).

Hôpital St. Catherine.—In St. Denis street.

Hôpital de la Maternité. Formerly Foundling Hospital. This establishment is divided into two houses; one stationed in the Rue d'Enfer (Hell Street), appropriated for the accouchement of indigent mothers; the other, situated in the Rue Bourbe (Bourbe Street), destined to become the depository of abandoned new-born children, where they are provided with the breast until of a sufficient age to be sent out to nurse in the surrounding districts.

Hôpital des Enfants Trouvés. Foundling Hospital.—Built in 1776, situated in the suburb St. Anthony.

Hôpital de la Trinité. Hospital of the Trinity.—Founded in 1212. On this spot the brothers of the Order of the Passion represented the ancient mysteries.

Hôpital de St. Sulpice.—This Hospital was erected by Madame Neckar, to receive 120 sick and eight wounded. It is situated in the Rue de Sèves (Sèves Street).

Hôpital des Incurables (for Incurables) of both sexes, is in the last-mentioned street, suburb St. Germain. This Hospital contains within its precincts many fine walks, which are open to the public until five in the evening. The patients are placed under the care of the Sisters of Charity.

Hôpital de Mont Rouge. Rue d'Enfer.
(Hell Street.).

Hôpital de Vaccination Gratuit. Hospital of
Gratuitous Vaccination. Place de Greve.

Hôpital des Teigneux. La Planché Street,
in the suburbs of St. Germain.

Hôpital du Sud, otherwise Hospital of Saint
James, near the Observatory.

Hôpital des Vénériens. Rue St. Jacques (St.
James' Street).

Hôpital de la Roquette.—La Roquette Street.

Hôpital Militaire.—Street of the Faubourg
St. Jacques. Suburb St. James. For-
merly called Val de Grace.

It is a remarkable circumstance that notwithstanding this long list of charitable institutions, and the numerous public and gratuitous schools which exist, the poor of Paris are more in number, more idle and profligate, than in any other city in Europe. This arises from the ease with which relief is obtained, without character and without exertion, and from the means of dissipation which the poorest person always finds in that gay metropolis.

MANUFACTORIES.

[The wars which have impoverished France for the last twenty years, have reduced the manufactures of Paris to a state of almost absolute ruin. Some of them, however, bear evident marks of their former magnificence. The following principally deserve attention.]

Manufacture Nationale des Gobelins. National Manufactory of the Gobelins.

[At the corner of Mouffetard-Street.]

THIS Manufactory stands at the southern extremity of Paris, on the margin of the little river Bièvre, so well known from the numerous mills of every description which are set in motion by its current. It was originally founded by one Gobelin, a dyer, from Rheims, who established himself at Paris in the reign of Francis I. He, however, confined himself to simply dying the worsteds. The celebrated Colbert established the grand work, the weaving of tapestry, in imitation of that of Flanders; and it is but justice to say that the tapestry of the Gobelins now infinitely surpasses that of which it was at first an humble imitation.

The principal subjects on which their looms are employed, are copies of the most celebrated paintings of the French and Italian

schools; and for brilliancy of colour, and delicacy of execution, their productions are often not far inferior to the originals. The simplicity of the machinery, and the grandeur of the building, are well worthy the attention of the inquisitive traveller.

A single piece of tapestry sometimes requires two or three years' labour, and costs nearly £500 sterling.

The manufactory now belongs to the government, and is supported at the expense of the nation.

Manufacture des Glaces. Manufactory of
Plate Glass.

[*Rue de Renilly, faubourg St. Antoine.* Renilly Street,
suburb St. Anthony.]

IN this establishment are polished and perfected those large plates which are formed at St. Gobin and Cherbourg. Colbert also established this manufactory; prior to which, plate glass was only to be procured at Venice, but now the largest sizes are the production of French artisans.

Manufacture des Porcelaines. Porcelain
Manufactory.

[*Sèvres, près de Paris. Sèvres, near Paris.*]

NOTHING can surpass the exquisite productions of this well-known establishment.

Manufacture des Papiers Peints. Manu-
factory of Painted Papers.

[*Au coin de la Rue Louis le Grand, sur le Boulevard.—*
At the corner of Louis the Great Street, on the
Boulevard.]

Two hundred workmen are daily employed in this manufactory, who execute in the greatest perfection every ornament of painting, sculpture, and architecture. These productions are in much request for adorning public chambers, galleries, and theatres.

Manufacture des Cristaux. Manufactory
of Crystals.

[*Besson Rue Montorgueil, No. 1018, Division des*
Invalides.

Besson Montorgueil Street, No. 1018, Division of
the Invalides.]

The art of engraving on glass has never been carried to higher perfection than here.

Manufacture de Velours à la Turque. Manufactory of Turkish Velvets.

[*Faubourg St. Antoine, près les Enfants Trouvés.* Suburb St. Anthony, near the Foundling Hospital.]

Manufacture d'Horlogerie. Manufactory of Clock and Watch Making.

[*Rue du Buisson Louis, faubourg du Temple.* Buisson Louis Street, suburbs of the Temple.]

Manufacture d'Armes. Manufactory of Arms.

THE finest establishment of this kind is that of Versailles, where the stranger will be much gratified by inspecting the various departments of the manufactory, and the celerity with which the artisans complete the several engines of destructive warfare.

THEATRES.

THE peculiar predilection for theatrical and other amusements, which characterizes the French people, is no where so conspicuous as in Paris. During the Revolution the number of Theatres was strangely multiplied. No less than thirty were nightly filled. This, however, far from being favourable to the progress of the dramatic art, would have been ultimately destructive to it. To fill so many houses, it was necessary to produce a constant succession of new pieces, unstudied and badly written, and performed by actors without nature and without talents. More than 2000 new pieces were produced in one year, of which scarcely a twentieth part survived the first representation; and in those which for a while succeeded, real taste and good morals were sacrificed to the grossest wit, and the most romantic improbabilities. The national taste was so suddenly and so rapidly deteriorating, that government at length interfered, and limited the number of great theatres to four, and of the minor houses to six. Our large theatres far surpass the Parisian houses in elegance and accommodation; but in dancing, the peculiar forte of the French, we are much inferior. In the Paris theatres, less light is admitted into the audience part of the house, and more is thrown on the stage. Although this gives

the theatre a sombre appearance, previous to the rising of the curtain, it certainly heightens the effect of dramatic representation.

Le Comte de Remusat, boulevard de la Madeleine, is the inspector-general of theatrical representations.

L'Opera. The Opera.

[In *Rue Richelieu*, in front of the National Library.]

THIS theatre was erected in 1793, under the direction of Mademoiselle Montausier. It presents nothing very remarkable in its exterior decorations, nor does it convey any idea of the purpose for which it is intended. Its theatrical representations are, nevertheless, esteemed the most brilliant and striking in the capital. They are indeed more calculated to please the eye and gratify the ear of the spectator, than to afford sterling information to the mind; but these are two popular requisites which render it the most frequented by the Parisians. The internal part of the house is richly decorated, and is as large as either of our winter theatres. The scenery is magnificent, and the orchestra and dancing excellent; but in the vocal department this theatre cannot compare with the London Opera. The prices of admission vary according to the situation of the box; the lower boxes are ten francs, and the pit three francs *sixty cents*.

Théâtre Français.* The French Theatre.[Rue Richelieu.]*

THIS theatre was opened to the public in 1790, and is appropriated to the representation of the works of the most esteemed French authors; such as Corneille, Moliere, Racine, and Voltaire. Its performers are the best which the capital affords, both in the walks of tragedy and comedy. The French Theatre is, consequently, the resort of all those who are fond of truly classical scenic productions. Mademoiselle Duchesnois is the first tragic actress; Mesdames Bourgois, Devienne, and Marse, are the favourites of Thalia. Fleury, Michaux, Mouche, Lafond, and above all Talma, are the favourite actors.

Admission to the best boxes, six francs sixty cents; pit, two francs twenty cents.

Théâtre des Variétés.* Theatre of Varieties.[Boulevard Montmartre.]*

THIS little Theatre, designed for pieces of a burlesque and popular kind, was built by Cellier, in 1807. The exterior has four Ionic over four Doric columns, crowned with a triangular pediment. The style of building is simple, light, and theatrical.

The pieces performed here profess not to rank higher than mere farce; and the lobby is the favourite resort of courtesans.

124 THÉÂTRE DE L'OPERA COMIQUE.

Admission to the lower boxes, three francs sixty cents; to the pit, one franc sixty-five cents.

Théâtre de l'Impératrice. Theatre of the Empress; or,

Théâtre de l'Opera Buffa. Theatre of the Opera Buffa.

[*A l'Odéon, Faubourg St. Germain.*]

THIS place of amusement, destined for the representation of Italian operas only, was built after the designs of Heurtier. The façade presents a peristyle of eight Doric columns of large dimensions, having also an attic which is rather heavy. At this theatre the public is gratified by hearing the compositions of Cimarosa, Paesello, &c., &c.; while the orchestra is composed of the best performers in Europe. A company of French actors, and another of Italians, play alternately.

Admittance to the lower boxes, six francs sixty cents; to the pit, two francs twenty cents.

Théâtre de l'Opera Comique. Comic Opera House.

[*Rue Foydeau. Foydeau Street.*]

IN 1791 the present theatre was opened by an Italian company. It was erected after the plans of Legrand and Molinos, and confers honour upon their united abilities. The lead-

ing pieces here represented are the chef-d'œuvres of Lesueur, Cherubini, Daleyrar, Méhul, &c. The performers are excellent, and the orchestra of the very first order. One circumstance connected with the arrangement of this company deserves notice, that the performers allow pensions to those writers who have devoted their talents to that particular theatre.

Admittance to the lower boxes six francs sixty cents; to the pit two francs twenty cents.

Théâtre du Vaudeville.

[*Rue de Chartres, opposite the Palais Royal.*]

SUCH is the name of this sejour of Momus, the exterior of which presents nothing that indicates the purposes to which the building is applied. The stranger, who visits this theatre, must not expect to find first-rate performers, nor regular dramatic pieces. It is, on the contrary, appropriated to the delivery of playful epigrammatic productions, and such literary efforts as derive their origin from the local events of the day. It is completely adapted to the French taste, and is very much patronised by the inhabitants of Paris.

Admission to the lower boxes, three francs thirty cents; to the pit, one franc sixty-five cents.

Théâtre de l'Ambigu Comique.

[*Boulevards du Temple.* The Boulevards of the Temple.]

THIS little theatre, of an oval form, is very tastefully decorated, and remarkable for the variety and playfulness of its numerous pieces. Its motto, *Sicut Infantes audi nos*, was perfectly unnecessary. We can assure the traveller that the expectations which the perusal of the Judgment of Solomon may have raised, will not be disappointed.

Admission to the lower boxes, three francs sixty cents ; to the pit, one franc sixty cents.

Théâtre de Bienfaisance. Theatre of
Benevolence.

[*Rue St. Denis.* Saint Denis-Street, at the corner of Lombards-Street.]

THE pieces represented in this structure are performed by blind persons ; and the profits are appropriated to the support of this unfortunate and interesting part of the community.

Théâtre de la Gaïeté. Theatre of Gaiety.

[*Boulevard du Temple.*]

ADMISSION to the lower boxes three francs sixty cents ; to the pit, one franc twenty cents.

***Théâtre de la Nouveauté.* Theatre of Novelty.**

[*Rue de Grenelle.*]

NUMEROUS chemical and philosophical experiments are exhibited here every evening; but they are calculated more for amusement than instruction.

***Pantheon des Muses.* Pantheon of the Muses.**

[*Rue Nicaise, No. 12.*]

TWICE in the week are balls fashionably attended. Admittance two francs.

***Société Olympique.* Olympic Society.**
CONCERTS are here given weekly.

Panorama.

[*Jardins des Capucins et Boulevard Montmartre.* In the Capucia's Gardens, and Boulevard Montmartre.]

NOTHING can possibly surpass the illusion produced in this exhibition, where every object is represented with scrupulous fidelity, and the minutiae described with the most attractive precision. Open from ten o'clock in the morning till the evening.

Admittance two francs thirty cents.

Ombres Chinoises.

THERE are several theatres of this description at Paris, but the most celebrated is that

situated in the Palais Royal. It deserves attention, both from the ingenuity of the invention, and the fidelity with which the motions of every animal are imitated.

Panstéréorama.

[At the Pavillon d'Hambore. Boulevard d'Autin.]

AT this place of amusement cities are represented, painted in relief, with a precision and effect that command universal admiration.

Phantasmagoria.

[Rue et Cour des ci-devant Capucins vis-à-vis la Place Vendôme. Street and Court formerly of the Capucins, opposite the Square Louis le Grand.]

SPIRITS, ghosts, and every species of optical delusion, are here displayed for the entertainment of the visitor, while the ventriloquist also contributes his powers; together with the invisible girl, and the exquisite music of the Harmonica, &c.

Cirque Olympique. Olympic Circus.

[Rue St. Honoré and du Mont Thabor.]

THIS is a very superb structure, and the performances of Franconi and his family are well worthy the attention of the English visitor.

Open every day, except Friday.

Admission from five francs to one franc twenty cents.

Spectacle Pittoresque et Mecanique.
Picturesque and Mechanical Exhibition.

[*Rue du Port Mahon.*]

MR. PIERRE, inventor and director of this ingenious production, exhibits every evening at half past seven o'clock. It has lately been greatly improved, by many new pieces, and attracts increasing attention.

Admission to the first seats, three francs; second seats, two francs; third seats, one franc.

N. B. Mr. Perley, 38, Rue de l'Odeon, has the management of theatrical scenery.

Mr. Sauvan, 8, Rue Chabannais, is a kind of agent for the management of the business of theatrical writers, manuscripts, &c.

Sports upon the Water.

EVERY Sunday evening, in front of the Hotel des Invalides, is a display of aquatic amusements, which are performed by the boatmen of *La Rapée et Gros Caillon*. The entertainment concludes with fireworks.

GARDENS & PUBLIC WALKS.

[*To particularize every resort of pleasure which is to be found in Paris would occupy a large volume. That city may be justly termed the "Elysium of Pleasures," and nothing which art and industry could effect has been spared to render it complete. Dancing is no where followed with such avidity as in the French capital. All ranks of society indulge in this amusement; and for their gratification are ball-rooms suited to the various classes, and adapted to the means of every individual.*]

Hameau de Chantilly; ou, L'Elysée.

Hamlet of Chantilly; or, The Elysium.

THE edifice and garden, so denominated, occupy the space from *La Rue du faubourg Saint Honoré* (the Street of the suburb Saint Honoré) to *Champs Elisées* (Elysian Fields), the whole extent of the avenue of Marigny.

It was first called "*L'Hotel d'Evreux*," then "*Hotel of Ambassadors Extraordinary*," after which it became the property of the wealthy Monsieur Beaujon; and in succession was possessed by the duchess of Bourbon, who expended enormous sums upon its embellishment. At that period it extended to *the Elysian Fields*, and terminated in a cir-

cular form. The garden is now extensive and very tastefully laid out. Several small thatched buildings distributed on one side of this delightful enclosure, most forcibly bring to remembrance the delicious hamlet which the prince de Condé caused to be erected in his park at Chantilly.

This garden is open every day, from eight in the morning until eleven o'clock at night.

Several boats, appropriated to the amusement of the company, enliven the surface of a large piece of water ; while a variety of games are pursued to gratify the numerous visitants of this pleasing Elysium. When the weather permits, the Parisians dance in the gardens ; and, if it be rainy, they resort to the apartments. Concerts are frequently given. The garden is likewise appropriated to the display of fireworks, and the ascension of balloons.

The possessor of this fascinating spot has uniformly proved himself most assiduous in his endeavours to gratify the public.

The price of admittance is twenty-four sous, or one shilling English ; for sevenpence halfpenny of which you are allowed refreshment.

In this building may also be hired large or small suites of apartments, which give free admission to the garden.

La Veillée. The Evening's Rendezvous.**[Place du Palais. Square of the Palace.]**

THIS establishment, situated in the centre of Paris, presents a most interesting display of blooming verdure, even in the winter months, when frost and snow seem to defy the powers of vegetation. It does not consist of a suite of apartments where, notwithstanding the various decorations, richness of furniture, and display of luxury, the observer is wearied with a continual monotony. The scenery changes at every step, and nothing has been omitted to render *La Veillée* a complete fairy land. New and superb decorations, costumes the most brilliant, pleasing and variegated scenery, amusements without number; every thing here unites to rivet the attention, and give an additional zest to gaiety.

Two orchestras are placed in the building for the accommodation of the youthful dancers; even children are captivated with amusements proportioned to their time of life; while in two apartments, artfully constructed, are to be found those resources from reading and conversation which are calculated to interest the mind of age. Within this fascinating edifice are also two theatres, in which are represented light and playful pieces. In a rustic cot a dairymaid sells *cream*. In various grottos every cooling

liquor is to be procured. A restaurateur offers every kind of refreshment. Shops, playfully contrasted, exhibit arms and millinery, books and toys.

Notwithstanding, however, all this display of diversified allurements, the establishment was not capable of supporting itself. It is now seldom open, except at periods of public rejoicings, and during the season of the winter-balls.

Champs Elisées. Elysian Fields.

THIS walk was formerly more resorted to than at the present day. It is a large tract of ground close to the river, planted with noble trees in various avenues and forms, the river pleasingly shewing itself at different points.

The principal avenue of the Tuilleries, on the side of the terrace of the Feuillants, is now the most frequented spot. Swings are erected in various places; numerous parties are joining in the graceful dance. The pavilions are filled with bourgeois enjoying themselves after the labours of the day; and every kind of pastime is displayed for the amusement of the promenaders.

Champ de Mars. Field of Mars.

[*En face de l'Ecole Militaire.* In front of the Military School.]

THIS large expanse is surrounded by a fosse paved with stone, and bordered on both sides with double avenues of trees, which extend from the front of the edifice to the bank of the Seine.

On this vast piece of ground the troops perform their military evolutions and are reviewed. Here also chariot, horse, and foot races, are exhibited on public festivals.

Tivoli.

[*Rue de Clichy.* Clichy Street.]

THIS garden, which is superior to any other that has been formed in Paris for the reception of the public, unites at once the most finished and rustic beauties. It is intersected with winding rivulets of limpid purity, while its contiguity to an humble but elegant dairy, produces a fascinating contrast between the simplicity of the cottage, and the luxury displayed in the surrounding modern pavilions.

The price of admission is two francs (one shilling and eight-pence English), which includes the right to enjoy the amusements of dancing, rowing upon the water, with every other recreation which the place affords.

Frascati.

[*Au coin du Boulevard Montmartre.* At the corner of the Boulevards of Montmartre]

THIS spot, which is very much frequented by the Parisian fashionables after the opera is concluded, may be justly esteemed the centre of pleasure and elegance.

The garden is small, but laid out with much taste. It is divided into two parts by a central walk. On each side of this walk are erected small pillars, round which are entwined woodbines and passion-flowers. The capitals of these pillars are connected by rods of iron, to which are attached the names of the most celebrated ancient and modern poets. At the end of the walk is a beautiful piece of rock-work, forming a grotto. The remainder of the garden is diversified by miniature eminences covered with shrubs, with shady walks and arbours, with numerous statues, each of which holds a small lamp in his hand. The rooms are spacious and magnificent.

Nothing is paid for admission, but the proprietors are amply compensated by the sale of liqueurs, ices, fruit, and other refreshments.

Jardin Marbœuf. Garden Marbœuf.

Grille de Chaillot, dans les Champs Elysées. Grate of Chaillot, in the Elysian Fields.]

AN Englishman, of the name of Jansen, formed these pleasure-grounds after the taste of his native country. They combine at once all that is curious and picturesque.

Mousseaux.

[*Barriere de ce nom.* Situated at the barrier of that name.]

THIS garden affords much recreation to the inhabitants of Paris. It is merely surrounded by a moat, nor is the view even obstructed by surrounding palings. Ruins, rocks, mountains, and rivers, conspire to render the scenery highly romantic.

La Muette.

[*A l'entrée du Bois de Boulogne, du Côté de Passy.* At the entrance of the Wood of Boulogne, on the side of Passy.]

IN this garden are immense parterres, whence the prospect extends even to the mountains of *Saunois*. There are also the most refreshing groves, a very extensive and level lawn, orange-trees, and shady avenues to the principal routes through the wood; one of which terminates with a representation of Madrid in perspective.

Jardin Biron. Garden of Biron.

[*Rue de Varennes, faubourg St. Germain.* Varennes
Street, suburb St. Germain.]

· IN this delightful and extensive walk the stranger admires the agreeable variety and beauty of the flowers, the extreme neatness which is every where observable, the magnificence of its decorative arbours, and the fine kitchen-garden that forms its termination. This garden is the *rendezvous* of elegant company; and in the summer there is dancing and amusement consonant with that season of the year.

Jardin de l'Arsenal. Garden of the Arsenal.

[*Sur le Rampart de Paris entre la Place de la Bastille et la Rivière.* Upon the Ramparts of Paris, between the Square of the Bastille and the River.]

THIS spot is but little frequented, although it affords a very agreeable promenade, some remains of the old fortifications of Paris, and, on the side of the river, the most picturesque prospect imaginable.

Jardin du Temple. Garden of the Temple.

FORMS the enclosure of this ancient palace. It is now little frequented.

Jeux de Paume. The Tennis Courts.

THE several buildings erected for this amusement are situated as follow :—

Boulevard du Temple. The Boulevard of the Temple.

Dans la Rue Mazarine. In Mazarine Street.

Dans la Rue des Ecoiffes. In Ecoiffes Street.

Dans la Rue de Grenelle, St. Honoré. In Grenelle Street, St. Honoré.

Dans la Rue Beaurepaire. In Beaurepaire Street.

Dans la Place St. Michel. In the square of St. Michael.

Boulevards.

PARIS is surrounded by the ancient and modern boulevards, comprising an extent of seven miles. They are 23 in number.

The old boulevards to the north, called the Great Boulevards, were begun in 1531, and planted in 1660 with four rows of trees, which form three alleys; the middle for carriages and horsemen, and the two side ones for foot passengers. Upon these walks are displayed every thing that can attract and interest the stranger. Theatres, coffeehouses, vauzhalls, magnificent hotels, and taverns, present themselves in constant succession, while bands of music charm the ears, and puppet-shows

and jugglers without number divert the eyes.

The old boulevards to the south, completed in 1761, extend from the Observatory to the Hotel of Invalides, the walks of which are longer and wider than the others, and the trees thrive better. Some public gardens upon this boulevard are much frequented, viz., *La Nouvelle Pologne* (New Poland), and *La Chaumière* (The Thatched Cottage), where you may dance, swing, and amuse yourself with numerous innocent games. In these walks are found the sober citizen and his family. The gay and fashionable world frequent the northern boulevards, especially those of *Porte Saint Martin* (Gate of Saint Martin). They were formerly covered with turf, and much resorted to for playing at bowls. Hence the derivation of the name *bouler sur la vert*, to bowl upon the green.

Cafés. Coffeehouses.

NOTHING can possibly be more commodious than the Parisian coffeehouses. They are usually decorated in the most tasteful style. They all contain the Paris newspapers, and at many are to be found the principal English and other foreign journals. The discussions and conversations, which are carried on with so much spirit in these rooms, will often be found highly entertaining. At many of them bands of music are in constant attendance, and at others are little dramas and recitations.

The mixture of ladies with the gentlemen at many of the coffeehouses, will surprise the English traveller.

The most celebrated coffeehouses are—

Le Café de Foi.—The first established in the Palais Royal.

Café des Mille Colonnes.—Palais Royal. Decorated with much taste and elegance.

Café du Caveau, Palais Royal, and *Café des Étrangers*, ditto, at which are frequently delightful music and singing.

Café Zoppi.—Suburb of St. Germain, the favourite resort of Voltaire, Rousseau, and Fontenelle.

Café Turc.—On the Temple boulevard, the gardens of which are very tastefully arranged.

Café Valois.—Palais Royal, where the blind of the National Institute often perform both vocal and instrumental music, in the most finished style.

Café d'Appollon.—Rue St. Honoré.

Café du Bosquet.—Ditto.

There are upwards of three thousand coffeehouses in Paris; but they vary widely in their respective degrees of excellence.

Restaurateurs. Eatinghouses.

A PERSON unacquainted with Paris will be astonished beyond measure on witnessing the extraordinary bills of fare which are produced at the numerous eating-houses. Sometimes nearly 250 dishes are offered for his choice. Each article has its price annexed to it, so that the visitor may always exactly proportion the expense to his pleasure or his means.

These extensive lists are not however confined to the produce of the kitchen only: the wines and liqueurs bear a proportionate display, both as to value and variety.

The following is a list of the Eating-Houses most in repute at Paris in the present day:—

Aurant, 16, Rue Neuve-des-Petits-Champs.

Balaine, 2, Rue Mandar.

Barbier, 16, Rue St. Anne.

Ledoyen, 9, Champs Elysées.

Nicolle, 11, Boulevard des Italiens.

Roland, 6, Rue du Hasard.

Véron, 7, Rue Montesquieu.

Véry, 83, Palais Royal, for the summer season only, and Terrasse des Feuillans.

Beauvillier, 1243, Richelieu Street.

Robert, Palais Royal.

Legaque, Terrace of Feuillants, at the Tuilleries.

Bancelin, Boulevard of the Temple.

Beldamès, Palais Royal.

Naudet, Palais Royal.
Hardi, Italian boulevard.
Camus, Rue de filles St. Thomas.
La Galiote, boulevard du Temple.
Le Meridien, do.
Le Cadsan Bleu, do.
Le Capucin, Rue d'Angoulême.
Prunier, 311, Richelieu Street.

Patissiers. Pastry-cooks.

FEW trades in Paris are so lucrative. The number of shops is almost incalculable; and the countless expedients resorted to by the venders, to pamper the appetites of their customers, exceed credibility. The Parisians are not less addicted to good living than the rich citizens of London.

Bains Publics. Public Baths.

THERE is no species of accommodation connected with personal cleanliness which may not be procured at Paris at a very moderate price.

The daily use of a warm bath is considered by the French, as essential to comfort and cleanliness. There are baths in almost every part of the town. They consist of ranges of small rooms, neatly fitted up with a bath,

towels, gowns, a fire, and conveniencies of every kind. In each bath are two pipes, one for cold and the other for hot water. Every person makes his bath as he pleases; and if he choose to breakfast, read the papers, or make a morning's lounge in the bath-room, every thing which he can wish is furnished from the house.

The charge for the mere use of the bath, the room, and the necessary articles for bathing, is generally one shilling.

On different parts of the Seine are large and elegant house-boats, fitted up as baths, in a very complete manner. Each boat, in addition to the baths, contains a kitchen and dining-room. The edge of the boat is planted in little gardens, with all sorts of plants, flowers, and trees, with birds hanging in cages, and little fountains playing. When lighted up at night, this has a very pleasing effect.

Among the incalculable number of public baths, the following are the most celebrated.

Bains de Vigier. Baths of Vigier, near the second arch, and above the *Pont Royal* (Royal Bridge), so named after their director, whose establishment is upon the most liberal and expanded scale. A floating vessel, 210 feet in length, and 65 in breadth, contains no less than 140 separate baths. On each side of the vessel is a promenade, over which orange-trees, myrtles, roses, and other odori-

ferous plants, diffuse the most fr perfume.

The admission to the bath is thirt and it is open from sun-rise to sun-set.

The Baths of Albert, at the Quay d' facing the Tuilleries, are much frequ Here are, likewise, celebrated medicinal Upon the same quay are excellent worm

Baths of Citizen Wasse, *Rue St. .* (Saint Joseph Street), No. 4, at the en of the *Rue Croissant* (Crescent Street).

The Summer Vauxhall Baths, o boulevard of the Temple.

Baths of *Poitevin*, at the bottom of *Neuf*.

Public Baths, *Rue du Temple* (St the Temple). These possess the peculi vantage of a garden for a promenade, and subsequent to bathing.

The principal baths on the banks river are—

At the bottom of a garden, named *Te* at the bottom of the Quay *Bourbon*; the several quays *Morfondus*, *Féraille*, *l' Quatre Nations*, and *la Grenouillère*.

Fiacres. Hackney-coaches.

OF these there are three thousand, in different parts of the city, like the ha coaches in London. They are hired eit

the *course*, or by the hour. Every time the fiacre is stopped is deemed a *course*; so that the passenger pays as much for 100 yards as he would for two miles. The fare is one franc fifty centimes, or thirty sols, the *course*. For the first hour the fare is two francs, and one franc sixty centimes for each succeeding hour. The price is double if the coach be taken after midnight. Complaints against the drivers are immediately redressed at the nearest police-office.

Cabriolets. Chaises on two Wheels.

THESE may be hired at the different coach-stands. They are very light and convenient, well accommodating two persons. The fare is one franc for a moderate distance; or one franc twenty-five centimes for the first hour, and one franc for each following hour.

Cabriolets for posting, and drawn by two or three horses abreast. vary in price according to their elegance and convenience, and the number of passengers.

Voitures Publiques. Stage-coaches.

INNUMERABLE stages go to the environs of Paris, and to the most distant parts of France, at almost every hour. The fare to St. Cloud and Versailles is thirty sols. The coaches to

Versailles, St. Cloud, and St. Germain, are to be found at the Place de Louis XV; those to Montmorenci at the gate of St. Denis; to Sceaux at the Place de St. Michel; and those to Vincennes at the boulevards of the Temple.

Batelets. Passageboats.

At the bottom of the gallery of the Louvre, in front of the grate Marigny, are passageboats which depart every hour to Meudon, Sevres, and Saint Cloud. The watermen are forbidden to take more than sixteen passengers; the price is twenty-five centimes for each person.

Waterworks.

[*En face du Palais des Tuileries et du Palais Royal. In front of the Tuileries and the Royal Palace.*]

THIS structure was erected in the time of the Regency, on the plan of Robert de Cotte, to contain the reservoirs of water from the rivers Seine and Arcueil, and intended to supply the basins of the Tuilleries and the Palais Royal. Four pillars of the Tuscan order constitute the façade, which is 120 feet in length, and serves to support a pediment, ornamented with the representation of a river and a naiad, the workmanship of Coustou the younger.

FOUNTAINS.

[Within the confines of Paris are sixty Fountains for the use of the public. The following well deserve inspection.]

Fontaine de Grenelle.

[Rue de Grenelle. Grenelle Street.]

THIS fountain was built by Bouchardon in 1739. It is of a semicircular form, ninety feet in length and thirty-six in height, adorned with pilasters and niches, in which are the statues of the four seasons with bas-reliefs applicable to each underneath. The projection in the centre is composed of four Ionic columns crowned with a pediment. A figure representing the city of Paris sits on a pedestal in the centre, on each side of which, and a little lower, are a river-god and a nymph, representing the Seine and the Marne. The water issues from two heads, placed at equal distances from the middle. The architecture and decorations of this fountain have been much admired.

***Fontaine des Innocents.* In the market of the Innocents.**

THIS exquisite specimen of architecture does honour to the French school. At the base of

each of the four sides is a square projecting stone, on which is placed a vast leaden basin of an antique form, supported by lions' feet. Above, at the corners, are four lions of lead, from which jets of water are directed into the basins; and above those, in the middle of an arch, is another basin elevated on a pedestal, from the centre of which springs a jet d'eau, and from the side are several little streams.

Each side presents a portico, composed of four fluted Composite pillars, surmounted by a pediment. Between the pilasters are figures of naiads, and above and below are bas-reliefs representing the different divinities of the water. The whole is crowned by a spherical roof, covered by plates of copper.

The naiads, the water-gods, and the tritons, in bas-relief, are remarkable for the gracefulness of their attitudes, the beauty of their forms, their finished execution, and the true antique air of their drapery. Little tablets of black marble bear this inscription :

FONTIUM NYMPHIS.

Fontaine du Chatelet.

[In the square of that name.]

This consists of a column in the Egyptian style, supporting a globe, on which is a statue of bronze representing Victory. At the base

are the statues of Vigilance, Law, Strength, and Prudence. They are celebrated for their gracefulness and fine proportion. The base of the column is composed of a single stone in the centre of the basin.

Fontaine de l'Ecole de Médecine. Fountain of the School of Medicine.

The form of this fountain is remarkable. It consists of a kind of grotto formed by four Doric pillars, from the roof of which the water descends like rain, and is received in a semi-circular basin at the base.

Fontaine St. Dominique.

[Opposite the Hospital of the Imperial Guard.]

This beautiful edifice has two pilasters in each front. Towards the hospital is the figure of the goddess of health, succouring a wounded soldier. Between the pilasters on the other sides are large vases entwined by a serpent.

Fontaine de l'Elephant. Fountain of the
Elephant.

IN the canal, near the spot on which the Bastille once stood, is erected an arch on which was to have been placed an immense elephant of bronze 72 feet high, out of whose trunk the water was to have flowed.

Fountain of St. Martin.

The new fountain on the Boulevard St. Martin is the noblest ornament of the kind in Paris, and derives a considerable degree of beauty from its magnitude, its form, its materials, and its decorations. The form is circular, the ornaments are lions, the materials are granite and bronze, and the quantity of water is abundant. The trees which line the Boulevard are a very pleasing accompaniment.

Eaux Minerales Factices. Factitious
Mineral Waters.

[*Rue Saint Lazare; No. 384.* Street of St. Lazarus,
No. 384.]

The discoveries of modern chemistry have enabled the proprietors of this institution successfully to imitate the mineral waters of every country, both in taste and in medicinal qualities.

BRIDGES.

THE bridges at Paris, owing to the elevation of the quays above the river, have very little ascent, and are therefore very convenient; they are, however, with the exception of the Pont-Neuf, far inferior to the bridges of Rome, or Florence, and in magnitude and grandeur they sink into insignificance when compared with the stupendous masses of Blackfriars or Westminster.

Pont Neuf. New Bridge.

[*Rue de la Mennoie.*]

THIS bridge, the most ancient in Paris, was begun during the reign of Henry III., and completed by Henry IV. It is justly esteemed one of the most beautiful bridges in Europe. It is 996 feet in length, and 90 in breadth.

An obelisk 180 feet high, stands on the centre, in the place once occupied by the statue of Henry IV.

Pont Royal. The Royal Bridge.

Is situated opposite the Tuilleries, and was erected by Louis XIV. to replace that of wood,

which the breaking up of the ice in 1684 had carried away.

Pont Louis XV. Bridge of Louis XV.

[Formerly *Pont de la Concorde. Bridge of Concord.*]

Is opposite to what was denominated *Le Conseil du Corps Legislatif* (Council of the Legislative Body). This bridge was completed in 1791. All appearance of strength and stability are sacrificed to a false elegance and affected lightness of structure, little suited to this kind of building.

Pont au Change. Bridge of the Change.

Is close to the Palace of Justice, and was formerly designated *Le Grand Pont, et le Pont aux Oiseaux* (the Great Bridge, and the Bridge of Birds). It was destroyed by fire in 1621, and 1639; reconstructed in stone in 1647, and repaired in 1788, at which period it was divested of the houses which had hitherto encumbered it.

Pont Saint Michel. Bridge of St. Michael.

STANDS also near the Palace of Justice. It was built of stone under Charles VI., and rebuilt in 1618; when it was made sixty yards

longer, and twenty wider. Its architecture is bold and solid.

Pont Notre Dame. Bridge of Our Lady.

Is situated at the extremity of the quay *de la Megissere*, called in the fourteenth century, *Pont de la Planche Milray*. It was rebuilt on the plan of a cordelier, named Jocande, under the reign of Charles XII., in 1499. Sixty-one brick houses, which it formerly bore, were taken down in 1786.

In the middle is a pump which supplies most of the fountains of Paris.

Petit Pont. Little Bridge.

Is in the vicinity of Notre Dame. It was eight times carried away by floods; and in 1718 it was destroyed by fire in four hours, together with all the houses upon it. The conflagration originated in two boats laden with hay, which had anchored under one of its arches. In 1719 it was rebuilt, unencumbered by houses.

Pont Marie. Mary Bridge.

[Near the Quai des Ormes. Elm Quay.]

THIS structure was so named after the builder, who erected it in the reign of Henry

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IV. It was partly destroyed in 1658, but afterwards repaired, and quite divested of houses in 1789.

Pont de la Tournelle. Tournelle Bridge.

STANDS on the quay bearing that name, and was so called from the castle which adjoined the gate of St. Bernard. The character of its architecture is very grand.

Pont d' Austerlitz.

FORMS a communication between the Boulevard of Bourdon and the Garden of Plants. It was completed in 1807. The piles are of stone and the arches of cast-iron. It has an air of great solidity and strength.

Pont de la Cité. The City Bridge.

IT unites the city to the island St. Louis, and was built in 1803. It is composed of a strange and unscientific mixture of stone, wood, and iron. It has already become so insecure that carriages are not permitted to pass over it.

Pont des Arts.

[Opposite the Palace of the Fine Arts.]

THIS bridge was built by Demoutier in 1804. The arches are composed of cast-iron. It has nine arches, each of which is supported by three girders, and it is perfectly horizontal. It is open only to foot passengers.

Pont Jéna.

THIS bridge, opposite the Champ de Mars, although begun in 1806, is not yet finished. In its present state it appears as if it would happily combine elegance with strength. It consists of five arches of equal size.

Garde Meuble. Wardrobe.

[Place de Louis XV. Louis XV.'s Square.]

ALTHOUGH many valuable articles, which this fabric formerly contained, became a prey to revolutionary fury, there still remain sufficient specimens to gratify the stranger's curiosity; particularly the battles of Scipio, Oudry's hunting-pieces, and the history of Don Quixote: the sword of Henry IV., and the polished armour worn by Francis I. at the battle of Pavia.

L'Observatoire. The Observatory.

[*Au haut du Faubourg Saint Jacques.* At the top of the Suburb of St. James.]

THIS building was erected by Perrault, under the great Colbert, in 1667. Its exterior is grand, and its aspect imposing. The simplicity of its design and the harmony of its parts, announce a public edifice of the first order, though erected on a superficies too contracted.

The principal mass is a square with octagonal towers at two of the angles, and a projecting building on the opposite side. It stands exactly north and south, and a meridional line runs through the great hall. It is completely vaulted throughout, and has neither wood nor iron in its whole construction. In this edifice is preserved a circular universal chart, designed upon the pavement of one of the large chambers, by Chazelle and Sédillan. There is also, particularly deserving of notice, a geometrical staircase, which leaves a vacuity or well 170 feet deep, at the bottom of which the heavenly bodies are visible at noonday.

Three astronomers are always resident on the spot, who have access to a complete astronomical library.

In addition to this grand Observatory, there are five others of considerable consequence, namely, in the Royal College; at the Hotel

Clugny; at the Pantheon; at the Military School; and at the former Monastery of the Capuchin Friars, in the street Honoré.

Hotel de Ville. The Townhall.

[*Place de Grève.*]

This edifice was erected in 1733, after the designs of an Italian architect, named Boccardora, sometimes called Cortonna. It affords a pleasing specimen of the peculiar architecture of that time. The apartments are extensive, handsome, and commodious. The clock is a very celebrated piece of mechanism. The Hotel de Ville is worthy the traveller's attention on account of its antiquity, and the extraordinary scenes which it has witnessed. When the king was brought from Versailles, he was exhibited to the populace from one of the windows of this mansion. Hither Robespierre retreated after he had been outlawed. In front of the Hotel de Ville is the famous lamp-iron, and within the building is preserved the still more celebrated guillotine.

La Bourse. The Exchange.

This is held, provisionally, at the Palais Royal, while a new building is erecting in

Rue de Filles St. Thomas. If we may judge from its present appearance it will be one of the largest and most beautiful edifices of the kind in Europe,

It will be a long square of a noble yet simple architecture. Its only ornament will consist of a series of medallions, representing the different coins of Europe. A peristyle of the Ionic order will surround it, and serve as a promenade in winter.

The hours of business are from two till four o'clock daily.

L'Office de Poste. Post-office.

[*Rue Coqueron.* Coqueron Street.]

LETTERS addressed to England, Scotland, and Ireland, must be put into the Office on Tuesday and Friday, before twelve o'clock, and paid to the coast. All post-paid letters can be received only at the bureau in the first court on the right.

For Russia and Sweden, the post goes off daily; but such letters can be paid only to Hamburgh.

Letters for Italy and Germany leave Paris every day, and must be paid to the coast.

Letters for Spain are not paid, and go off on Tuesday and Saturday.

NECESSARY OBSERVATIONS.

It is not permitted to enclose money in letters.

There is an apartment in the Post-office where money and other valuable effects are received, on paying at the rate of five per cent.

There is also another office where letters and packages of particular consequence are taken in on the payment of double postage

Letters for the East Indies and the French colonies in America must be paid for as far as the seaport at which they are to be shipped, otherwise they will be thrown among the dead letters.

Bull-baiting.

- THE admirers of this *humane* sport may be gratified on every Sunday and public festival at the end of Rue Grange aux Belles. Bulls, bears, and wolves, are regularly baited, and cocks and dogs fight for the amusement of gentlemen.

PRISONS.

Prison de la Force. Prison of La Force.

[*Près la Rue Saint Antoine.* Near St. Anthony's Street.]

If it were admissible to say that the structure and portal of a prison were handsome, the building now under review deserves attention. The massive vaulting of the great entrance presents a very fine specimen of modern architecture, and is the only one of this kind in Paris.

This edifice is divided into six departments, each having a court-yard, covered gallery, infirmary, a store for common use, and reflectors, which are kept burning all night.

Le Temple. The Temple.

[*Rue de la Corderie.* Street of La Corderie.]

THE tower of the Temple was used as a place of confinement for prisoners of state. It was particularly interesting to the traveller, as having been the last residence of the unfortunate Louis XVI. and his family, who only quitted its gloomy precincts to ascend the scaffold.

The pile of buildings which originally occupied the enclosure of the Temple has been

partly demolished; and on the site, streets have been erected communicating with the Corderie.

La Conciergerie.

This prison is situated under the *Palais de Justice*, and is appropriated for the reception of those who, convicted of crimes, await the sentence of the law. The entrance to this fabric is in the court of the Palace, being rendered conspicuous by an ornamented arcade. Within the walls of this fatal building were confined, in 1794, the famous Lavoisier, Malaherbes, Condorcet, and numerous other characters, as renowned for their virtues as for their science.

SQUARES & MARKETS.

[There are about thirty squares in Paris. We shall mention those which, by their extent, or regularity, or beauty, deserve a place in the New Picture of Paris.]

Place des Victoires.

(Near the Palais Royal.)

THE Marshal la Feuillade, loaded with benefits by Louis XIV., wished to leave to posterity some public testimony of his gratitude. For this purpose he built this "Place" of a semicircular form, and in the centre he placed a colossal statue of Louis XIV., with Victory standing on a globe behind him, and placing a crown on his head. Hence the name of the place. This statue was destroyed in 1792, and a colossal figure of General Dessaix erected in its stead, which, in its turn, has been replaced by a monument in commemoration of the return of the Bourbons.

The houses are noble and uniform, and adorned with Ionic pilasters. The Place des Victoires is, however, too narrow, and the avenues to it are sometimes dangerous from the number of carriages.

*Place Louis le Grand.**(Between Rue St. Honoré and Rue-des-Petits-Champs.)*

The marquis de Louvois, in the reign of Louis XIV., wishing to form a communication between La Rue St. Honoré, and La Rue-des-Petits-Champs, conceived the project of building a square in this place.

The present square is 444 feet long and 420 broad. The buildings which enclose it on three sides are uniform. They are decorated with Corinthian pillars, and on the ground-floor is one continued covered gallery, pierced with arcades. In the middle was an equestrian statue of Louis XIV., which gave way to a column 130 feet high, formed on the model of that of Trajan, at Rome: It is entirely covered with brass, furnished by the artillery taken from the Austrians. The figures which wind in a spiral line from the base to the capital, represent the events of the Austrian campaigns, and are executed in a bold and masterly style. The statue of Napoleon, which like that of Trajan crowned the summit of his column, is replaced by the white flag.

Place des Vosges.

THIS noble square owes its origin to two remarkable accidents. The Palace des Tournelles once stood here. At a masquerade given in this palace, Charles VI., in 1393, appeared as a savage. The duke of Orleans holding a flambeau too close to him, his dress caught fire, and had it not been for the presence of mind and prompt assistance of the Duchess of Berry, the monarch would have perished. Four of the lords who attended him were burnt to death.

In the park attached to this palace, Henry II. held a tournament, in honour of the marriage of Elizabeth, his daughter, with Philip II. of Spain. Contending with the Comte de Montgomery, the lance of the Comte breaking against the helmet of the king, wounded him in the eye, and he died eleven days after, in 1559.

Catherine de Medicis, his wife, quitted the palace and caused it to be destroyed.

In 1604, the present square was erected on the site of the former palace. It is a perfect square of 432 feet. The buildings are regular, and possess a grand simplicity. A covered gallery is continued on every side of the square. In the centre is a monument to General Hautpoult.

Place de Louis XV. Louis XV.'s Square.

[Formerly *Place de la Concorde*. Place of Concord.]

This magnificent place separates the Tuilleries from the Elysian Fields. It is of an octagonal form, surrounded by a fosse, guarded by a balustrade of stone, terminated by little pavilions in the form of pedestals, and destined to receive groups of figures.

The centre of the Place de Louis XV. exhibits one of the noblest views in Paris. In front is the palace of the Tuilleries seen through the grand avenue. Behind is the triumphal arch and Barrières de Neuilly seen likewise through the perspective of a long avenue. On the one side the Rue Royale terminates in the new church of the Madeleine, and on the other side the eye glancing over the new bridge de Louis Seize, rests on the noble colonnade that forms the façade of the palace of the Corps Legislatif.

Place de Grève.

(Near the Bridge Notre Dame.)

This square was the appointed scene of public executions. The ravages of the murderous guillotine will long render it a place of interest.

Place Beauveau.

THIS place, in the form of a horse-shoe, is situated opposite the charming avenue of Marigny.

THE Horse-Market is held every Wednesday and Saturday in *Poiveau Street*.

The Flower-Market is held on the same days on the quay *Desaix*. It is little inferior to our Covent-Garden.

The Fruit-Market every day on the *quai de la Tournelle*.

The Fish-Market every day, *Rue Montmartre*.

The Hay-Market. *Quai de la Tournelle*.

The Potatoe-Market. *Place du Legal*.

The Pork-Market (*Maison Blanche*), on Wednesday and Saturday.

The Cattle-Market, *Quai de la Tournelle*, on Friday.

The Corn Market is held in a noble hall in *Rue de Viarmes*. This hall is well worthy of the attention of the traveller.

The new hall, near the Market of the Innocents, and the new Market of St. Martin, are equal to any in Europe.

CHURCHES.

Eglise Notre Dame. The Church of Our Lady.

THE cathedral of Notre Dame is the mother-church of France. It is the most ancient religious edifice in Paris. The episcopal see is also of the greatest antiquity, deriving its foundation from Denis, the tutelar saint of France.

This church was named after St. Denis till 556, when it was rebuilt under Childebert I., and dedicated to the Virgin Mary. The building of the present day derives its origin from the period of king Robert the Devout, about the year 1000; but some antiquaries date its foundation under Louis Le Jeune, about the year 1177. Its architecture, although Gothic, possesses something so singular, so bold, and at the same time so delicate, that it has ever been esteemed one of the handsomest structures in the kingdom. It is 414 feet long, 144 wide, and 102 in height, without comprehending the space allotted to forty-five chapels, and the astonishing thickness of the wall. One hundred and twenty enormous columns, which support this edifice, form a double colonnade, extending the whole length of the fabric.

The choir is truly superb. It was begun in 1669, after the design of *De Cotte*, princi-

pal architect to the king, and was finished by his son in 1714. The sanctuary and the altar are constructed of marble and porphyry, and, beautifully embellished, present numerous objects to attract the attention.

This noble edifice, prior to the Revolution, possessed the finest paintings, rich tapestry, stained-glass windows, tessellated pavements, magnificent monuments, and the most richly variegated shrines. Too many of these were, during the reign of anarchy, removed or destroyed. Every exertion has since been made to restore or replace them; and the church of Notre Dame is once more an object of curiosity to the traveller and the antiquary.

Abbaye Royal de St. Germain des Prés.
Abbey Royal of St. Germain in the Fields.

THIS church was built by Childebert, in 558, on the ruins of an ancient temple of Isis. It once contained some exquisite specimens of ancient sculpture, and a noble library of more than 100,000 volumes; but during the Revolution it was shamefully pillaged and defaced. It is yet worthy of the traveller's attention, from the traces of true antiquity which it affords. It contains the remains of most of the ancient kings. The portal to the west has a majestic appearance, though perhaps it more resembles the entrance to a magnificent castle than a church.

St. Germain L'Auxerrois.

(Near the Louvre.)

THIS was likewise built by Childebert. The statues of himself and his queen are yet to be seen at the entrance. The portal is a fine specimen of Gothic architecture. The bell of this church gave the signal for the horrible massacre of St. Barthloemew.

St. Etienne du Mont.

(St. Genevieve Street.)

THIS church was rebuilt by Francis I. on the ruins of that which had been erected by Childebert. Its architecture has been much admired. The front is peculiarly grand. It is composed of four banded Ionic pillars, supporting a triangular pediment, the ornaments of which, though a little confused, remind the spectator of the peculiar style of Roman architecture.

The interior of the church is remarkable for its boldness and singularity. It is a strange, yet not unpleasing, mixture of the Greek, the Gothic, and the Arabic. The flight of steps conducting to the Gallery is much admired.

Over the Altar is the martyrdom of St. Stephen by Le Brun.

La Sainte Chapelle.

[At the Palace of Justice.]

THIS is one of the most beautiful Gothic edifices in Europe. It is now filled with the archives of the kingdom.

St. Gervais.

THE portal to this church, which is the object that principally deserves the traveller's attention, was rebuilt by Louis XIII., in 1616. Some critics have censured the distribution of minuter parts; but the happy union of the Doric, Ionic, and Corinthian orders, the immense span of the arches, the character of boldness, yet severity which prevails, must produce a pleasing impression on the mind. The little chapel of the Virgin, in the inside, apparently suspended from the roof of the church, is an object of much curiosity.

Eglise de la Madeleine.

[Rue Royal.]

THIS church which was to have been named the Temple of Glory, was begun before the Revolution, then taken down, then restored, and yet unfinished and suspended.

St. Eustache.

[Parish Church of the Third Municipality.]

THIS vast edifice offers a strange mixture of the Arabian and Greek architecture. The columns which support the interior are altogether without proportion. When the traveller compares their lightness with their height, he trembles lest they should yield to the superincumbent weight.

The front is of modern architecture. It consists of the Ionic and Doric orders above each other, crowned in the centre by a small triangular pediment, with two square towers at the extremities. This church was formerly enriched with many valuable paintings and sculptures, but it suffered much from revolutionary anarchy.

Church of the Jesuits.

(*Rue St. Antoine.*)

THIS church was built by Louis XIII. It is in the form of a Roman cross, with a dome in the centre. The front, which is 144 feet high, is a curious specimen of the bad taste which prevailed at that time. It is composed of two orders of architecture, the Corinthian and the Composite; but there is a multiplicity of columns, pediments, wreaths, and festoons, almost ridiculous.

The interior was formerly very magnificent, but it now contains little worthy of notice.

Abbaye du Val de Grace.

(Suburb of St. James.)

THIS edifice, once appropriated to religious worship, is now converted into an hospital magazine. The peculiar beauty of the structure is, however, carefully preserved. The marble pavement and the paintings of the dome are uninjured.

The hearts of the princes of the royal family were interred here.

Saint Roch.

(Parish Church of the Twelfth Municipality.)

THIS edifice was begun by Mercier, in 1673, and not finished until 1736. The portico is composed of two orders of architecture, the Doric and Corinthian, supporting a triangular pediment.

In the interior of the church, a richness and lightness of ornament is substituted in the room of that grave and majestic style which should characterize a place of religious worship. Being placed in a part of the city principally inhabited by rich citizens, it was gradually filled with sculptures and paintings. It suffered much during the phrensy of the

Revolution, and has not yet recovered its former beauty.

St. Sulpice.

(Near the Luxembourg.)

THE majestic portico was the work of Servandoni. Its grand proportions, the boldness of the design, and the sublime effect which it produces, are universally acknowledged. The altar is both chaste and elegant, and the whole church had much of the rich decorations of the Italian school, seldom seen in France: but it now bears too evident marks of violence and dilapidation.

The subterranean church is remarkable for its extent, and gives a tolerable idea of the ancient catacombs.

Saint Philippe du Roule.

(Parish of St. Madeleine.)

THIS church will please from its simplicity, and from its resemblance to the edifices of the ancient Christians.

Paris contains four churches dedicated to the Protestant worship; *St Louis, Rue*

St. Thomas du Louvre ; Panthemont, Rue de Grenelle ; St. Marie, Rue St. Antoine ; and Les Carmes Billettes, Rue des Billettes.—There are likewise six synagogues.

Le Pantheon. The Pantheon.

Formerly St. Genevieve.

(At the end of the Rue St. Jacques.)

THE Pantheon was begun in the year 1764. It is in the form of a cross, 339 feet long, and 253 broad. The portal, in imitation of that of the Pantheon at Rome, consists of a noble peristyle of twenty-two Corinthian columns. Each column is five feet and a half in diameter, and fifty-eight in height. The flowers of the chapiters are highly finished. These columns form a spacious porch, 112 feet in length, and thirty-six deep, crowned with a grand bas-relief, sculptured by Coustou. It is ornamented by four colossal statues, producing an imposing and grand effect. The front of the building, within the porch, unites the masculine air of the Gothic, with the beauty of the Grecian architecture.

The interior of the temple consists of four naves, decorated with 130 Corinthian columns, supporting an entablature, which serves as a basement to the galleries, skirted with stone balustrades.

Above rises a lofty dome, resembling a circular temple, formed of fifty-two pillars, each fifty-four feet high, supported by a circular basement, which rises above an octangular sub-basement. The whole is surrounded by a terrace, protected by an iron balustrade. The total height of the building is 282 feet.

The purpose to which it is devoted is worthy of the magnificence of the building. It is designed to contain the ashes of those who have deserved well of their country. The inscription in front of the Temple is simple and sublime:—

**AUX GRANDS HOMMES,
LA PATRIE RECONNAISSANTE.**

**Dedicated by a grateful Country to its
illustrious Men.**

The vaults under the church are skilfully contrived, and are neither dark, damp, nor gloomy. They consist of galleries lined with cells. In these cells, all nearly of the same size, the bodies are deposited each in a stone sarcophagus of exactly the same size and form. An inscription relates merely the name, the dignity, and age of the deceased. Over the door of each cell is the cipher X P, and the letters A and Ω.

TRIUMPHAL ARCHES.

Porte St. Denis. Gate of St. Denis.

(St. Denis Street.)

THE name of Gate is now improperly given to this edifice : it is truly a triumphal arch. It was erected by the city of Paris in commemoration of the uninterrupted series of victories which distinguished one period of the reign of Louis XIV. It forms a perfect square of seventy-two feet.

On each side of the arch are pyramids in bas-relief filled with trophies. The arrangement of the different pieces and the execution of the whole will scarcely yield to the celebrated column of Trajan.

On the side towards the city, colossal figures of Holland and the Rhine sit at the base of the pyramids, and the pediment over the arch represents the passage of the Rhine.

Towards the suburb the pyramids rest on lions, and the bas-relief, over the arch, represents the taking of Maëstricht.

This monument has been regarded as one of the noblest works of the age of Louis XIV., whether we consider the harmony of its proportions, or the admirable execution of all its parts.

Porte St. Martin. Gate of St. Martin.

(St. Martin Street.)

THIS triumphal arch was likewise built during the reign of Louis XIV. It forms a square of fifty-four feet, and is divided into three arches, the centre of which is fifteen feet wide and thirty high, and the others eight feet wide and sixteen high. The spaces above the smaller arches are occupied by bas-reliefs, representing towards the city the taking of Besançon, and the Triple Alliance; and on the side of the suburb, the taking of Limbourg, and the defeat of the Germans. Above is a pediment, and an inscription extending through the whole of the front.

The gate of St. Martin is inferior to that of St. Denis in richness, but it does not yield to it in harmony of proportion, or delicacy of execution.

Triumphal Arch of the Tuilleries.

THIS arch which forms the principal entrance to the court of the Tuilleries, was built on the plan of that of Septimius Severus at Rome, nor is it inferior to its celebrated original. It is sixty feet wide, and forty-five feet high. The centre arch is fourteen feet wide, the others eight and a half. Each front is decorated with four columns of the Corinthian order, supporting marble figures, representing different soldiers: towards the palace

are a grenadier, a cannonier, a carabinier, and a pioneer; on the other side are a cuirassier, a dragoon, a carabinier, and a chasseur.

Four bas-reliefs adorn the attic. On the outside are, on the right, the arms of France, supported by Peace and Plenty; and on the left the arms of Italy, sustained by Wisdom and Strength. On the side towards the palace are the same arms, accompanied by divers attributes of the Arts and Sciences.

Four other bas-reliefs are over the smaller arches, representing on the side towards the palace, the entry of Munich, and the interview of the two Emperors; and on the other side, the battle of Austerlitz and the capitulation of Ulm.

Over the centre arch, in a triumphal car, was the statue of Napoleon. The bronze horses, are the celebrated productions of Lysippus, which formerly ornamented the square of St. Marc at Venice, and which had before adorned the arch of Nero at Rome. They are held on each side by two figures of Victory. These figures and the car are gilt, and by their splendour and position quite eclipse the matchless horses. This group had a picturesque effect, and well terminated a building remarkable for the elegance of its proportions, the happy arrangement of its different parts, and the inimitable execution of the whole.

Triumphal Arch of Rouille.

BUONAPARTE had commenced a triumphal arch at the *Barrieres de Rouille*, which was to have surpassed every similar edifice in magnitude, and to have announced to future generations his triumph over Russia and Europe. It had already attained a considerable elevation, and formed a conspicuous object from the Tuilleries, and the bank of the Seine; but it now stands an unfinished monument of disappointed pride and baffled ambition.

Barrieres de Paris. The Barriers of Paris.

ARE situated at the several principal avenues to the suburbs of the city, and are occupied by the customhouse-officers, who are there stationed to collect the duties. Mons. Le Doux has very tastefully diversified the form of these buildings. The Barrier of Chaillot bears the appearance of a row of pillars; those of *Paillassons* and *l'Ecole Militaire*, resemble two chapels. On the side of *Mont Parnasse de la Voirie*, and *Grenelle*, the Barriers assume a heavy and massive appearance, while others display rural simplicity. Beyond *La Rapté* the eye is greeted with a Temple dedicated to Venus, and the Barrier of the Gobelins is entitled Marengo.

As it would too much extend the boundaries of this publication to enter into a detailed ac-

count of the fifty-six *Barrieres* that environ Paris, the writer will mention only the following.

Barrier of Fontainebleau.

THE barrier of Fontainebleau consists of two parallel buildings, placed on each side of the road. Five arcades form a covered porch. The whole is simple, elegant, and original.

Barrier of the Throne; or, Barrier of St. Anthony.

THIS barrier presents two lodges, each 49 feet square, and 270 feet from each other. A palisade connects them, in the centre of which two columns of the Doric order are elevated, each 75 feet high, and placed on a square building which serves for a pedestal.

The effect of the whole is very pleasing, and well announces the entrance to the metropolis of the kingdom.

Barrier St. Martin.

THE barrier of St. Martin is square, each front presenting a peristyle composed of eight columns of the Tuscan order. Above rises a circular building with twenty arcades, plain and unadorned. The style of the whole is bold, masculine, and perfectly original.

PRIVATE BUILDINGS.

Among the private buildings the following are particularly worthy of notice.

Hotel Soubise.

(Rue de Paradis.)

THE Portico is composed of Corinthian columns, and is enriched with the statues of Hercules and Pallas, by Coustou. The court is surrounded by a covered gallery, sustained by pillars of the Composite order. The balustrades above have been much admired.

The principal building exhibits the Corinthian and Composite orders, and is adorned by a considerable number of valuable sculptures.

Hotel Thélusson, beautifully embellishing the end of Provence-street, by its picturesque and theatrical appearance.

Hotel de Carnavalet, Rue Culture-Sainte-Catharine, once the residence of Madame de Sevigné.

Hotel Lambert, la Rue St. Louis, remarkable for the grandeur of its architecture and the beauty of its paintings.

Maison St. Foix, Rue basse du Rempart. In which the skill of the architect has triumphed over every disadvantage of situation.

Hotel Beaumarchais, Rue Amelot, built on a singular and ingenious plan.

Maison Lathuile, Rue Poissonnière, distinguished by its elegant simplicity.

Hotel de Brunoy, Rue Faubourg Saint Honoré. This edifice resembles more a temple than the house of a private individual.

The house of *Mademoiselle Guimard, Rue du Mont Blanc*, the architecture of which is unique and pleasing.

Hotel de Matignon, Rue de Varenne, appears like a magnificent palace on a small scale, in the middle of an extensive garden.

Hotel Runski, Rue S.-Dominique, presents little imposing in its exterior, but nothing can be more magnificent or tasteful than its interior decorations.

Hotel de Croy, Rue de Bourgogne, remarkable for its noble entrance, resembling a triumphal arch, adorned with the richest trophies.

PARIS JOURNALS.

Moniteur ; 25 francs per quarter. No. 6 and 14, Rue des Poitevins.

All the French papers are under the superintendence of the police. This, however, is called, by way of eminence, "The Official Paper," and has an immense circulation.

The principal director was Roederer ; but all the ministers are supposed to contribute occasionally to it,

Journal de l'Empire ; 15 francs per quarter. Rue des Prêtres Saint Germain l'Auxerrois, No. 17.

Journal de Paris ; 15 francs per quarter for Paris and the departments. The *Journal du Commerce* is now united with this Journal, Rue de la Monnaie, No. 11. Persons who are desirous of receiving the *Bulletin du Commerce* (which is published three times a week) with the *Journal de Paris*, must pay for the whole 19 francs per quarter.

Gazette de France ; 15 francs per quarter. Rue Christian, No. 5.

Mercure de France ; a Sunday paper, consisting of three sheets, 8vo, stitched ; 12 francs per quarter. Rue Hautefeuille, No. 23.

Journal des Sciences, des Arts, et de la Littérature (Journal of the Sciences, Literature, and the Arts). It is published every five days, in a stitched book of 24 pages, and is often

accompanied by engravings and music; nineteen francs per quarter, postage free throughout the empire. Sold at No. 21, Rue des Moulins.

The *Journal Général de France*; consisting of miscellaneous advertisements. No. 55, Rue de Grenelle Saint Honoré; and No. 24, Rue de Bouloy.

Les Petites Affiches (The Little Advertiser), Croix des Petits Champs, 111.

Le Journal d'Indications (The Journal of Advertisements), Rue Croix des Petits Champs.

Les Anciennes Petites Affiches (The Ancient Little Advertiser). Rue Neuve St. Austin, Hotel de la Correspondence.

Le Journal de Soir (The Evening Journal). Rue de la Monnaie.

Le Journal du Commerce. (The Journal of Commerce). Rue Grenelle St. Honoré.

PERIODICAL PUBLICATIONS.

COMMERCE.

Journal des Lois et Arrêts sur le Commerce (Journal of the Laws and Decrees relating to Commerce); three sheets 8vo. every month; 12 francs per year. Published by M. Robiquet, at the corner of the street of La Barillerie.

Bulletin de la Société d'Encouragement pour l'Industrie Nationale (Transactions of the Society for the Encouragement of National Industry); 4to. every month. No. 7, Rue de l'Eperon.

Journal des Mines (Journal of Mineralogy); every month; 18 francs at Paris, 21 francs sent free of postage to any of the departments. No. 17, Rue des Mathurins.

Haüy, Desmaret, Duhamel, and Sage, contribute to this work. It contains a treasure of knowledge for the use of the mineralogist.

Prix Courant des Marchandises en gros (Wholesale Price Current of the different Articles of Commerce); nine francs per quarter. No. 71, Rue Helvetius.

This is particularly adapted for merchants and traders, and appears every morning.

Bibliothèque Commerciale (The Commercial Library). This is a new publication, edited by Peuchet. It is designed to diffuse information on every subject of commerce and

navigation, and the establishments connected with them.

Annales des Arts et Manufactures (Annals of the Arts and Manufactures); every month; seven sheets 8vo., with three or four engravings to each number; 80 francs per year. No. 11, Rue de la Monnaie.

This work was edited by an Irishman, of the name of O'Reilly, and is in high estimation.

BIBLIOGRAPHY.

Bibliographie de l'Empire Français; ou, Journal de l'Imprimerie et de la Librairie (Bibliography of the French Empire; or, Printers' and Booksellers' Journal); 18 francs per year. No. 6, Rue Tournon.

This work is edited by M. Dazier, 106, Rue de Grenelle, St. Germain. No work can be advertised in any journal or periodical paper before it has been announced in this journal.

Journal Général de la Littérature Etrangère; ou, Indicateur Bibliographique et raisonné (Journal of General Foreign Literature; or, Bibliographical and properly-arranged Index); of new foreign books of every kind, geographical charts, copper-plates, and music; with notice of academical sittings, prizes, new discoveries, necrology of authors and celebrated artists; two sheets 8vo. every month; 15 francs per year. No. 17, Rue de Lille.

Journal Général de la Littérature de France; ou, Indicateur Bibliographique (Journal of general French Literature; or, Bibliographical Index). of new French books of every kind, copper-plates, geographical charts, &c., properly arranged; 8vo. every month; 15 francs per year. No. 17, Rue de Lille.

MEDICINE.

Journal de Médecine (Medical Journal). By Messrs. Corvisart, Boyer, and Leroux. No. 9, Rue de l'Ecole de Médecine.

Journal Général de Médecine, de Chirurgie et de Pharmacie; ou, Recueil Périodique de la Société de Médecine de Paris (Journal of Medicine, Surgery, and Pharmacy; or, Periodical Review of the Society of Medicine at Paris). By Sedillot, jun. 17 francs per year. No. 17, Rue des Mathurins.

Gazette de Santé (Gazette of Health). This periodical work, which has existed more than forty years, was formerly conducted by the celebrated Doctors Gardanne, Pinel, and Paulet. Mons. de Montigre is the present editor and proprietor. In addition to the medical essays and treatises which it before contained, M. de Montigre gives a journal of all the diseases which daily occur in every hospital in Paris. No branch of physics, natural history, or economics, is excluded from the present plan. It appears the 1st, 11th, and 21st, of every month; 18 francs per year. No. 30, Rue St. Guillaume.

Journal de Bibliographie Médicale et de Médecine Pratique (Journal of Medical Publications and the Practice of Physic). By a Society of Physicians. Three or four sheets 8vo. every month; 12 francs per year. No. 33, Rue Traversière Saint Honoré.

Bulletin de Pharmacie (Medical Bulletin). By Messrs. Parmentier, Cadet, Boullay, Planche, Boudet, Virey, and Pelletier. Three sheets every month; 12 francs per year.—No. 26, Rue du Vieux Colombier.

JURISPRUDENCE.

Journal du Palais (The Palace Journal). 8vo. every month; 30 francs per year. No. 7, Rue Neuve-des-Bons-Enfants. This is the oldest of all the legal journals, and has always been distinguished for the precision and clearness with which the various cases are stated, and the important observations which accompany them. It comprises at present thirty-four volumes, with a general index, and contains the decision of more than four thousand cases. The price of the whole to January 1st, 1813, is 240 francs. The price of the index is fifteen francs.

Annales de Législation et de Jurisprudence du Notariat (Annals of Legislation and Jurisprudence). By Messrs. Dageville & Fouquet. Every month, 8vo.; 22 francs per year. No. 51, Rue Beaubourg. This work commenced April 21st, 1803, under the auspices of the

grand judge. Each journal is divided into two parts. The first part contains all new laws and decrees, and all ministerial circular letters and decisions. The second part consists of commentaries on the different codes. That of Napoleon is completed, and occupies nine volumes.

Recueil; ou, Journal Général des Lois et des Arrêts en Matière Civile, Criminelle, Commerciale, et Droit Public (Review; or, Universal Journal of Laws and Decrees, relating to Civil, Criminal, and Commercial Concerns). By Sirey. Every month, 10 sheets 4to.; 27 francs per year. This work contains the jurisprudence of the court of appeals, and every law and decree relative to that court; the reasons of each law; the discourses of the orators of government, and of the reporters of the legislative committees; all ministerial circulars and decisions; legal dissertation; and extracts from valuable publications.

Journal des Audiences de la Cour de Cassation; ou, Recueil des Arrêts de cette Cour (Journal of Hearings in the Court of Appeals, and Review of the Decrees of that Court). 64 pages, 4to.; 24 francs per year. No. 13, Rue du Coq Saint Honoré.

Causes célèbres (Recueil des) (Review of celebrated Cases). By Maurice Mejan. 22 francs. No. 32, Rue de Bondy.

Journal des Notaires (The Notaries' Journal); 15 francs per year. No. 305, Rue St. Honoré.

Journal des Avocats (The Advocates' Journal). 12 francs per year. No. 315, Rue St. Honoré.

Journal des Avoués; 8vo. 15 francs per year. No. 41, Rue St. Jacques; by A. S. G. Coffinières. This publication professes to give a clear and succinct comparison of the Roman law, and the ancient and modern French law, on every important point.

EDUCATION.

Annales de l'Education (Annals of Education). By Guisot. Appears 15th of every month; 18 francs per year. No. 8, Rue de Seine St. Germain; and No. 5, Rue Christine.

MUSIC.

Journal des Troubadours (Journal of the Troubadours). By Messrs. Pacini, Blangini, Plantade, and Lélou. 24 francs per year.—No. 8, Boulevard des Italiens. Each number contains two French songs, and one or two Italian, with translations.

Journal d'Apollon (Journal of Apollo). By Cherubini, Boyeldieu, and Jadin. No. 10, Boulevard Poissonnière.

Journal de Guitaire ou Lyre (Journal of the Guitar or Lyre). By Porro. 26 francs 50 cents per year. No. 14, Rue Platrière.

Journal d'Euterpe (Journal of Euterpe).
The 5th of each month; 20 francs. No. 34,
Rue Cléry.

ARTS AND SCIENCES.

Annales de l'Agriculture Française (Annals of French Agriculture). By Mess. Tessier & Bosc. Nine or ten sheets; 25 francs per year. No. 7, Rue de l'Eperon.

This Journal bears the name of Mons. Tessier, but it is actually conducted by M. Huzard, a member of the Institute. The Society of Agriculture zealously patronizes it, and furnishes it with much interesting matter.

Journal d'Economie Rural et Domestique (Journal of Rural and Domestic Economy). Six sheets every month; 24 francs per year. No. 26, Rue du Vieux Colombier.

Annales de Chimie (Annals of Chemistry). 18 francs per year. No. 13, Rue du Jardinot.

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Journal de Physique, de Chimie, d'Histoire Naturelle, et des Arts (Journal of Physic, Chemistry, Natural History, and the Arts). By Delamétherie. 10 sheets 4to., every month, with cuts; 27 francs. No. 57, Quai des Augustins.

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Bibliothèque Physico Economique (The Physico-Economical Library). Every month. Edited by a Society of philosophers. 10 francs per year.—No. 23, Rue Hautefeuille.

Magasin Encyclopédique ; ou, Journal des Sciences, des Lettres, et des Arts (The Encyclopedic Magazine ; or, Journal of Science, Letters, and the Arts). By Millin. 42 francs per year. No. 11, Rue de la Harpe.

Since the cessation of the *Journal des Savans*, this is considered one of the most valuable publications in France.

Bulletin des Sciences (Bulletin of the Sciences). By Laplace, Berthollet, Thenard, Biot, Gay-Lussac, and Humboldt. 13 francs per year ; two sheets 4to. No. 13, Rue de Jardinets.

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Annales des Voyages, de la Géographie et de l'Histoire (Annals of Voyages, Geography, and History). By Malte-Brun. Every month; No. 10, Rue Git-le-Cœur.

Journal Militaire (Military Journal). 30 francs per year. No. 9, Rue de Thionville.

Journal des Dames et des Modes (The Ladies' Magazine and Journal of Fashion). Every fifth day; on the 15th of each month there are two plates, with a coloured engraving; 36 francs per year. No. 183, Rue Montmartre.

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Merda (Charles), 6, *Rue Thévenot*.

Miley (E.-N.), 8, *Rue des Bourdonnais*.

Noualhier & Co., 16, *Rue Pavée-S.-André-des-Arts*.

Noualhier (L.), 29, *Rue des Fossés-St.-Germain-des-Prés*.

Ollivier (A.-C.), 6, *Rue du F.-Poissonnière*.

Parthon & fils, 60, *Rue de Provence*.

Pattey (Mathieu) & Co., 3, *Rue Saint Joseph*.

Perez (G. Vital), 5, *Rue Grenier-S.-Lazare*.

Périer, frères, 27, *Rue N.-Luxembourg*.

Perregaux, Laffitte, & Co., 9, *Rue du Mont-Blanc*.

- Perret (J.) & Co., 34 *Rue Taitbout*.
Petit (Germain) & Co., 5, *Rue Papillon*.
Pillet-Will, 6, *Rue des Fossés-Montmartre*.
Récamier (Jacq.), 48, *Rue B.-du-Rempart*.
Rey (Camille), 15, *Rue Thévenot*.
Rougemont de Læwenberg, 9, *Rue Bergère*.
Saillard (Armand), Valois, & Co., 19, *Rue du
Faubourg-Montmartre*.
Sébault (Charles) & Co., 51, *Rue du Mont-
Blanc*.
Scherer & Finguerlin, 1, *Rue Taitbout*.
Schuschardt, actuellement Hausmann de
Schuchardt, 14, *Rue Pigale*.
Seillière, fils aîné, 4, *Rue Lepelletier*.
Simons (François), 8, *Rue des Fossés-Mont-
martre*.
Spréfico (Henry), 21, *Rue Poissonnière*.
Tassin (G.-D.) & Co., 44, *Rue du Faubourg-
Poissonnière*.
Tiolier, 12, *Quai de Béthune*.
Tourton, Ravel, & Co., 2, *Rue-S.-Georges*.
Van Putten (Charles), 44, *Rue des Petites-
Ecuries*.
Vassal & Co., 2, *Rue du Faubourg-Poisson-
nière*.
Worms de Romilly (O.), 44, *Rue de Bondy*.

PHYSICIANS.

ADELON, 8, *Rue des Fossès-Montmartre*.

Aussandon, accoucheur, 29, *Rue Montorgueil*.

Bazin de la Repenellière, 21, *Rue Notre Dame-des-Victoires*.

Bichebois, 12, *Rue de Seine*.

Bodson, accoucheur, 19, *Rue de la Jussienne*.

Bourdier (le chevalier), physician in ordinary to the late Empress, 3, *Cul-de-sac de la Monnaie*.

Carrette, accoucheur, 7, *Rue des Bourdonnais*.

Corvisart (le baron), first physician to the late Emperor, 87, *Rue St. Dominique-Saint-Germain*.

Coste, à l'*Hôtel des Invalides*.

Dailliez, fils, accoucheur, 4, *Rue du Pot-de-Fer-St.-Sulpice*.

Demontegre, proprietor and editor of the "*Gazette de Santé*," 30, *Rue St. Guillaume*.

Des Gennettes (le baron), first physician to the army, 8, *Rue Tournon*.

Dubois (le baron) man-midwife to the late Empress, 1, *Rue de l'Observance*.

Duffour, physician to the Imperial Hospital of Quinze-Vingts, 6, *Rue de Bondy*.

Guyonnet Senac, oculist, 18, *Rue du Bouloy*.

Hallé (le chevalier), member of the Institute, and Physician in ordinary to the late Emperor, 10, *Rue Pierre Sarazin*.

Husson, au *Lycée de Louis le Grand, Rue Saint Jacques.*

Keraudren (le chevalier), who has the inspection of health in the marine, 1, *Rue de la Place Louis le Grand.*

Le Breton, fils, accoucheur, 40, *Rue des Vieux-Augustins.*

Marchais (Arnauld-Andre), accoucheur, 25, *Rue des Fossés-Saint-Germain-l'Auxerrois.*

Pinel (le chevalier), Member of the Institute, *à la Salpêtrière.*

Sereul Dumanoir, accoucheur, 1, *Rue du Petit-Carreau.*

Vareliand (le chevalier), 19, *Rue des Marais-St.-Germain.*

Villeneuve, 6, *Rue de Sèvres.*

Vétérinaires. Veterinary Surgeons.

BOULEY, surgeon and farrier, 40, *Rue Verte.*

Desplas, 39, *Rue de Bourbon.*

Moreau, 23, *Rue du Ponceau.*

Thérouanne, 16, *Rue Neuve-St.-François.*

TRADESMEN,

&c. &c.

THE FOLLOWING LIST

OF

SOME OF THE PRINCIPAL TRADESMEN WILL,
IT IS PRESUMED, BE ACCEPTABLE TO THE
TRAVELLER.

Libraires. Booksellers, &c.

AGASSE, bookseller and printer, 6, *Rue des Poitevins.*

Bailleul, bookseller and printer, 71, *Rue Helvétius.*

Bachelier, bookseller, 55, *Quai des Augustins.*

Barrois, bookseller, 73, *Rue de Savoie.*

Barrois, (Théoph.) 11, *Quai Voltaire.*

Bertrand, (Arthus.) bookseller, 23 *Rue Haute-feuille.*

Blaise, bookseller, 61, *Quai des Augustins.*

Blanchard, bookseller, 249, *Palais Royal, galerie de bois.*

Bossange and Masson, printers and booksellers, 6, *Rue de Tournon.* They have just opened an extensive establishment, *Depôt de Livres Français*, 14, *Great Marlborough street, London.*

Brunet, bookseller, 4, *Rue Gît-le-Cœur.*

Brunot-Labbe, 33, *Quai des Augustins.*

Caille and Ravier, booksellers, 17, *Rue Pavée-S.-André-des-Arts.*

Charon, bookseller, 19, *passage Feydeau*.
Courcier, printer and bookseller, 57, *Quai des Augustins*.

Debure, frères, booksellers, 7, *Rue Serpente*.

Delalain, printer and bookseller, 5, *Rue des Mathurins*.

Dentu, printer and bookseller, 266, *Palais-Royal, Galerie de bois*.

Desray, bookseller, 4, *Rue Hautefeuille*.

Déterville, bookseller, 8, *Rue Hautefeuille*.

Didot, (Pierre) bookseller and king's printer, 6, *Rue du Pont-de-Lodi*.

Didot, (Firm.) bookseller and printer, 24, *Rue Jacob*.

Dufour, (Gabriel) 7, *Rue des Mathurins*.

Fantin, bookseller, 55, *Quai des Augustins*.

Fayolle, bookseller, 284, *Rue Saint-Honoré*.

Gabon, bookseller, 2, *Place de l'Ecole-de-Médecine*.

Galignani, bookseller, 17, *Rue Vivienne*.

Grabit, bookseller, 8, *Rue du Coq Saint-Honoré*.

Klostermann, bookseller, 13 *Rue du Jardin*.

Langlois, bookseller, 12, *Rue du Seine*.

Leblanc, printer and bookseller, 1, *Rue de l'Abbaye Saint Germain-des-Prés*. He has just opened an extensive establishment, *Dépôt de Livres Français*, 14, *Great Marlborough-street, London*.

Leclere, (Adrien) printer and bookseller, 35, *Quai des Augustins*.

Lenormant, printer and bookseller, 8, *Rue de Seine Saint-Germain*.

204 READING-ROOMS, LOUNGES, &c.

Magimel, bookseller, 9, *Rue de Thionville.*

Maradan, bookseller, 9, *Rue des Grands Augustins.*

Méquignon-Marvis, bookseller, 9, *Rue de l'École de Médecine.*

Michaud, frères, printers and booksellers, 34, *Rue des Bons-Enfans.*

Nicolle, bookseller, 14, *Rue de Seine Saint Germain.*

Renouard, bookseller, 55, *Rue Saint-André des-Arts.*

Schoell, bookseller, 14, *Rue des Fossés-Montmartre.*

Treuttel and Wurtz, bookseller, 17, *Rue de Bourbon.*

Reading-Rooms, Lounges, and Rooms for
Literary Publications in general.

BAUDONIN, 2, *Rue Lepelletier, au coin du boulevard des Italiens.* At this library may be found the Paris and foreign Journals; it is also a circulating library. The expense is very trifling to a stranger.

Delage, reading-rooms, and circulating library, 16, *Rue Grammont.*

Galignani, bookseller, reading-rooms, with French and foreign papers, 7, *Rue Vivienne.*

Cartes de Géographie (Marchands de).
Map and Chart Sellers.

- CHANLAIRE, author and editor of geographical maps, No. 7, *Rue Geoffroy-Langevin*.
Delamarche, sells globes and spheres, No. 13, *Rue du Jardinet*.
Goujon, colourer of maps and plans, No. 6, *Rue du Bac*.
Loysel, sells spheres, globes, and geographical machines, No. 22, *Rue des Noyers*.
Treuttel and Wurtz, sell chiefly foreign maps, No. 17, *Rue Bourbon*.
D'Anville's geographical maps may be had at the proprietor's house, No. 12, *Rue Neuve-des-Petits-Champs*.



Hotels Garnis et Aubergistes.
Furnished Hotels and Innkeepers.

- ALLUT, 107, *Rue St. Jacques*.
Archambault, hôtel Louvois, 4, *Rue Louvois*.
Audirac (Ve.), hôtel de Flandre, 40, *Rue Dauphine*.
Barbet & Richard, hôtel Vendôme, 76, *Rue Neuve-des-Petits-Champs*.
Beaugeois, traiteur, hôtel de Suède, 55, *Rue Monsieur-le-Prince*.
Benoist Simon, hôtel de la Paix, 17, *Rue des Mathurins-Sorbonne*.
Billiard, hôtel de la Loi, 47, *Rue Richelieu*.

206 HOTELS GARNIS ET AUBERGISTES.

- Billon, grand hôtel Cérutti, 1, *Rue Cérutti*.
 Bossens, hôtel du Nord, 97, *Rue Richelieu*.
 Bouchelet, hôtel de Rivoli, 5, *Rue Dauphin*.
 Boucet (Mad.), hôtel des Etat-Unis, 9, *Rue Notre-Dame-des-Victoires*.
 Bulot de la Neuville, hôtel de la Grande-Bretagne, 341, *Rue S.-Honoré*.
 Calderon, & marchand de modes, 10, *Rue des Petits-Augustins*.
 Cibault, hôtel du Grand-Orient, 34, *Rue S.-Dominique-S.-Germain*.
 Coutou, hôtel d'Angleterre, 22, *Rue du Colombier*.
 Dallemagne, hôtel d'Angleterre, 10, *Rue de Mail*.
 David, hôtel de l'Empire, 13, *Rue Cérutti*.
 Destephanis, 12, *Rue St. Anne*.
 Dubussy, 5, *Rue Villedot*.
 Dupieiris, hôtel des Etrangers, 6, *Rue Louis XVI*.
 Dupré (Mad.), hôtel de l'Europe, *Rue Richelieu*.
 Duprier, 58, *Rue Mazarine*.
 Flicoteaux, petit hôtel de Bretagne, 32, *Rue des Maçons-Sorbonne*.
 François (Richard), hôtel des Etrangers, 21, *Rue Croix-des-Petits-Champs*.
 Geraut, 264, *Rue S.-Jacques*.
 Guérin (Ve.), hôtel du Commerce, 31, *Rue d'Aboukir*.
 Lair, aubergiste, 152, *Rue S.-Denis*.
 Lavenue, 336, *Rue S.-Honoré*.

Massin, hôtel Ménars, 74, *Rue Richelieu*.
 Mure, aîné, hôtel de Boston, 13, *Rue Vivienne*.
 Parent, hôtel des Ambassadeurs, 75, *Rue St.-Anne*.
 Pierre, 50, *Rue Neuve-des-Petits-Champs*, and
 3, *Rue Gaillon*.
 Pujol, hôtel Grange-Batelière, 2, *Rue Pinon*.
 Robinot, hôtel des Etrangers, 3, *Rue Vivienne*.
 Rosset, 3, *Rue des Fossés-Montmartre*.
 Rousseau, hôtel de Suède, 79, *Rue Richelieu*.
 Tailleur, hôtel du Prince de Galles, 26, *Rue de Grenelle-S.-Germain*.
 Tronc, 89, *Rue de la Harpe*.
 Turbons (Mad.), 329, *Rue S.-Honoré*.
 Vetzels, innkeeper, 42, *Rue Mazarine*.
 Willement, hôtel des Milords, 23, *Rue du Mail*.

Vins (Marchands de). Wine Merchants.

ANDOR, 1, *Rue des Poulies*.
 Artaud, wholesale, 22, *Quai d'Orleans*.
 Beau, fils, 169, *Rue Montmartre*.
 Bernard, 86, *Boulevard du Temple*.
 Bloquel, 4, *Rue Neuve-Luxembourg*.
 Cauvard (Ve.), 22, *Rue de Seine-S.-Germain*.
 Chantepuis, 33, *Rue du Mont-Blanc*.
 Damesme, tenant entrepôt, 12, *Rue Hauteville*.
 Dangell, clottre, 16, *St.-Jacques-l'Hôpital*.
 Delaune, et traiteur, 6, *Boulevard de l'Hôpital*.

Desjardins, 3, *Rue des Deux-Ponts.*

Durif, 15, *Rue de la Pépinière.*

Dutertre, 4, *Rue Daval.*

Esclavy, wholesale, 16, *Rue des Fossés-Saint-Victor.*

Ferret, 35, *Rue de la Cossonnerie.*

Floriet, 156, *Rue Montmartre.*

Fontaine, 56, *Rue d'Aboukir.*

Foucher, 1, *Rue du Plâtre.* (Pantheon.)

Gallet, 29, *Rue des Filles-Dieu.*

Héraud, wholesale, 6, *Rue Guillaume.* (Isle St. Louis.)

Inemer, 26, *Rue des Bons Enfants.*

Larouse, 1, *Boulev. du Mont Parnasse.*

Laurin, 9, *Quai de la Monnaie.*

Leclerc, wholesale, 10, *Cloître, Saint-Jacques-l'Hôpital.*

Lentendu, 45, *Rue de Bretagne.*

Marchais, 8, *Rue Cadet.*

Marquiset, 32, *Marché des Jacobins.*

Messenger, 44, *Rue de l'Arbre-Sec.*

Nogaret, wholesale, 10, *Rue Notre-Dame-des Victoires.*

Pudpièce, 8, *Rue du Pont-de-Lodi.*

Quernel, 4, *Rue St. Hyacinthe.* (Batte des Moulins.)

Ramelet, 28, *Rue du Marché-aux-Poirées.*

Renouard (Ve.), 23, *Rue de la Tixeranderie.*

Richard (L.) & Co. wholesale, 9, *Rue Notre-Dame-de-bonne-Nouvelle.*

Sancé, père, wholesale, 20, *Quai de Béthune.*

Savry, wholesale, 63, *Quai S.-Bernard.*

Tarault, fils, 13, *Rue de Paradis.* (Marais.)

Couturières Principales. Mantua Makers.

BAZIRE (Mad.), 14, *Rue St.-Germain-l'Auxerrois.*

Bringolles (Mademoiselle), 11, *Rue N.-S.-Roch.*

Colson (Mad.), 45, *Rue de l'Arbre-Sec.*

Delair (Mad.), 82, *Rue Croix-des-Petits-Champs.*

Delaplace, 43, *Rue N.-des-Petits-Champs.*

Duret (Mad.), 7, *Rue Vivienne.*

Garnier (Mad.), 25, *Rue Feydeau.*

Georges (Mad.), 8, *Rue Coqheron.*

Hubaut (Mad.), 14, *Rue de Rivoli.*

Hutot (Mad.), 149, *Rue Saint-Honoré.*

Moinet (Mad.), *Rue Cérutti.*

Plantin (Mad.), 6, *Boulevard Montmartre.*

Raimbaud (Mad.), 4, *Rue Ménars.*

Sagedieu (Mad.), 3, *Rue Neuve-des-Saint-Pères.*

Sénéchal (Mademoiselle), 38, *Rue Neuve-des-Petits-Champs.*

Marchands de Mode. Milliners, &c.

ALLAN (Mademoiselle), 178, *Rue St. Martin.*

Atrichelli (Mad.), *Palais Royal, 262, galerie de bois.*

Bertin (Mad.) 26, *Rue Richelieu.*

Buchon (Mad.) 219, *Rue St. Honoré.*

Cave (Ve.), 2, *Rue de la Ferronnerie.*

- Charpentier (Mad.), 3, *Rue des Frondeurs*.
 Causinet (Mad.), *Palais Royal*, 254, *galerie de bois*.
 David (Mad.) & Boucher, 97, *Rue St. Honoré*.
 Delaplanche (Mademoiselle), 10, *Rue du Montblanc*.
 Delavigne (Mad.), *Palais Royal*, 202, *galerie de bois*.
 Doyen-Doffond (Mad.), 5, *Rue Vivienne*.
 Duplantier (Mad.), 3, *Rue Neuve-des-Petits-Champs*.
 Féart (Mademoiselle), 8, *Rue Richelieu*.
 Frie (Mademoiselle), *Palais Royal*, 196, *galerie de bois*.
 Ganne (Mad.), *Palais Royal*, 204, *galerie de bois*.
 Grégoire (Mad.), 29, *Rue Neuve-des-Petits-Champs*.
 Grosbois (Mademoiselle), *Palais Royal*, 258, *galerie de bois*.
 Guillaume, 27, *Boulevard des Italiens*.
 Herbault, 8, *Rue Neuve-S.-Augustin*.
 Hulot-Saint-Père (Mad.), 260, *Rue S.-Martin*.
 Jocquard (Mad.), *Palais Royal*, 164, *galerie de pierre*.
 Jousse (Mad.), *Palais Royal*, 202, *galerie de bois*.
 Lainé (Mademoiselle), keeps net-work for the hair, 287, *Rue Saint-Honoré*.
 Lejay-Meurant (Mad.), 12, *Rue de la Ferronnerie*.
 Leroy (L.-H.) to the late Empress, 89, *Rue Richelieu*.

Pattu (Mad.), & Bertrand, *Palais Royal*, 198, *galerie de bois*.

Péguy (Ve.), 80, *Rue Neuve-des-Petits-Champs*.

Richard (Ve.), 56, *Rue Dauphin*.

Rivat (Mad.), *Passage des Panoramas*.

Roussel (Mad.), *Palais Royal*, 202, *galerie de bois*.

Taverne (Mad.), *Palais Royal*, 225, *galerie de bois*.

Vée (Mad.), 13, *Rue du Faub.-Montmartre*.

Marchands de Dentelles et Blondes.
Lace Merchants.

ADAM, 5, *Place des Victoires*.

Bezuchet (Ve.), sells embroidery, 109, *Rue Saint-Denis*.

Daligny-Bessière. manufacturer of cambrics and lawns, 19, *Rue Quincampoix*.

Dufresne (G.), keeps linen, blond lace, and silk, 97, *Rue Saint-Denis*.

Flamant-Devergie, 41, *Rue Quincampoix*.

Laruaz-Tribout, keeps on sale a large quantity of Flanders lace, 5, *Passage des Petits Pères*.

Lecomte, fils, manufacturer of black lace (at *Saint-Mandé*), 16, *Rue Salle-au-Comte*.

Lesueur, manufacturer and seller of lace, by appointment, to the late Empress and the Royal Family, 3, *Rue Grammont*.

- Letermellier (Alexandre)**, 149, *Rue S.-Denis*.
Lorrain, 37, *Rue Quincampoix*.
Nourtier, manufacturer, at Brussels, 16, *Rue Vivienne*.
Rattier (Ch. & Denis), sells lace, 20, *Rue Bonconseil*.
Tardif, manufacturer, at Bayeux; shop at Paris, 234, *Rue St.-Denis*.
Toussaint (Constant), seller of lace and silks, 47, *Rue Richelieu*.
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Eventaillistes. Fan Makers.

- ALLEMAND & Co.**, 10, *Rue des Gravilliers*.
Aubin, fan-maker, makes embroidery of every kind, robes bordered with gold or silver, work-bags, marriage fruit-baskets, from the latest fashion, to send into the departments or abroad. 46, *Rue Meslay*.
Audouin, 22, *Rue Bourg-l'Abbé*.
Duprè, 2, *Rue Greneta*.
Leray, 7, *Rue Bourg-l'Abbé*.
Mauvage (Franç.), aîné, 60, *Rue Saint-Avoie*.
Mullot, 128, *Rue Saint-Denis*.
Sainton, 69, *Rue St.-Anne*.

Tailleurs. Tailors, &c.

ALLARD, 77, *Rue S.-André-des-Arts.*

Barbichon, *Palais Royal, 228, galerie vitrée.*

Bastide, tailor to the late Emperor and Royal Household, 26, *Rue des Petits-Augustins.*

Blanchard, 287, *Rue Saint-Honoré-galerie Delorme.*

Bosquet, 10, *Rue de la Michodière.*

Boulangé, *Palais Royal, 113, galerie de pierre.*

Breton, *Passage du café de Foi.*

Capon, 20, *Rue des-Petits-Champs.*

Carson, ladies' tailor, 7, *Rue Chabanais.*

Chevallier, tailor to the late Emperor, 8, *Rue Richelieu.*

Colonia, 3, *Rue-Neuve-des-Petits-Pères.*

Cousty, tailor in ordinary to the late Empress, and to the queen of Naples, 3, *Rue des Fossés-S.-Germain-l'Auxerrois.*

Dechaux, 124, *Rue Saint Denis.*

Deligne, 21, *Rue St.-Thomas-du-Louvre.*

Dumoulin, 27, *Rue Neuve-des-bons-Enfants.*

Duval, ladies' tailor, 1, *Rue Platrière.*

Frocy, 16, *Rue Platrière.*

Frédéricks, frères, & Co., *Rue Neuve-Saint-Augustin.*

Gardiennet & Gilles, 2, *Rue de la Monnaie.*

Gilbert, 1, *Rue Richelieu, passage Saint-Guillaume.*

Gout, 201, *Rue Saint-Honoré.*

Haylig, dit Thomassin, 28, *Rue Richelieu.*

Jovenet, *Palais Royal*, 168, *galerie de pierre*.
 Labruyère, 287, *Rue Saint-Honoré*.
 Lardière (Ve.), 34, *Quai de l'Ecole*.
 Larouette, 2, *Rue Neuve-S.-Marc*.
 Lebaube, *Palais Royal*, 140, *galerie de pierre*.
 Leboucher, 37, *Rue Traversière-St.-Honoré*.
 Maissein, 16, *Cloître Saint Honoré*.
 Matheis, 3, *Rue de la Sourdière*.
 Maumus, *Palais Royal*, 182, *galerie de pierre*.
 Mionnet & Levassor, 2, *Rue du Lycée*.
 Noyon & Meunier, 34, *Rue Richelieu*.
 Penjon, 243, *dit Dupont, place du Palais Royal*.
 Pillioud, *Palais Royal*, 64, *galerie de pierre*.
 Rousseaux, 4, *Rue Neuve-S.-Eustache*.
 Saint Martin, aîné, 10, *Quai de la Mégisserie*.
 Steger, 15, *Rue Traversière-Saint-Honoré*.
 Thomas, 31, *Rue de Grenelle-Saint-Honoré*.
 Trancard, *Palais Royal*, 176, *gal. de pierre*.

Marchands de Chevaux. Horse Dealers.

BAUSSE, 8, *Boulevard de Madelaine*.
 Berryer, 31, *Rue Saintonge*.
 Bonjanot (Simon), lets out saddle-horses, 28,
Rue Saint-Georges.
 Brajoux, 5, *Rue du Foin*. (Marais.)
 Chabrière, 3, *Rue du Faubourg-Poissonnière*.
 Dubois, 26, *Rue du Montblanc*.
 Dubois, 22, *Rue Cadet*.
 Dufresnel, 17, *Rue Férou*.

Dussau, 1, *Rue Perdue*.
 Folie, 22, *Rue de Bondy*.
 Gavais, 45, *Quai de la Tournelle*.
 Gervais (Aimé), 9, *Rue Grange-Batelière*.
 Héricourt, 185, *Rue du Faub.-St.-Antoine*.
 Landormy, 70, *Rue Basse-du-Rempart*.
 Landormy, 51, *Rue du Faub.-Montmartre*;
 and 8, *Rue Chauchat*.
 Lenormand, 6, *Rue de Lancry*.
 Lenormand, 26, *Rue Grange-Batelière*.
 Lucan, 1, *Rue du Faub.-Poissonnière*.
 Manet, 18, *Rue de Bondy*.
 Martin, 5, *Place Maubert*.
 Morel, 2, *Rue Grétry*.
 Redet & Hiotte, 277, *Rue Saint-Martin*.
 Rivière, fils, 94, *Rue d'Enfer*.
 Rivière, fils (Jean), 18, *Rue Mesley*.
 Sanleithner, dit François, 27, *Rue Lepelletier*.
 Vacquez, 23, *Rue de la Madeleine*.
 Valentin, breaks in horses, and takes them to
 stand at livery, 17, *Rue Pigale*.
 Vincent, 2, *Rue Beauveau*.

Loueurs de Carrosses. Carriages for Hire.

AMAT, 10, *Cul-de-sac de la Pompe*.
 Angé (Mad.), 41, *Rue Caumartin*.
 Appert, 2, *Rue Pinon*.
 Arsené (Ve.), 20, *Rue Grange Batelière*.
 Audé, dit Delorme, 7, *Cul-de-sac de la Ferme-
 des-Mathurins*.

- Beschet, 43, *Rue du Faubourg-Montmartre.*
Besquait, 47, *Rue de Sèvres.*
Boudoux, 105, *Rue du Faub.-Saint.-Denis.*
Cailloteau, 67, *Rue des Vieux-Augustins.*
Cavillier, 31, *Rue du Faub.-Montmartre.*
Champion, 20, *Rue Bergère.*
Degrange, 8, *Rue Miromesnil.*
Deher, 17, *Rue de Bourgogne.*
Despoix, 108, *Rue du Faub.-St.-Martin.*
Ducluzel, 5, *Rue Corneille.*
Durandy, 47, *Rue de Sèvres.*
Duval, 61, *Rue S.-Nicolas, chaussée d'Antin.*
Gaston, 3, *Rue Cérutti.*
Godet, 56, *Rue Meslay.*
Groiseaux, 32, *Rue Not.-D.-des-Victoires.*
Habay, 30, *Rue des Vieilles-Tuileries.*
Heller, dit Chillot, 17, *Rue S.-Lazare.*
Henry, 18, *Rue des Filles-S.-Thomas.*
Hervey, 9, *Rue de Paradis-Poissonnière.*
Julien, 43, *Rue du Bac.*
Krickes, 35, *Rue Neuve-des-Mathurins.*
Lambellé, 3, *Rue Meslay.*
Landry, 4, *Rue du Jour.*
Lemarié, 70, *Rue de l'Université.*
Melasaigue, 14, *Rue de Seine-S.-Germain.*
Mamy, 8, *Place Saint-Michel.*
Meunier, 54, *Rue du Four-S.-Germain.*
Pomarède, 13, *Rue du Bouloi.*
Quillot, 25, *Rue Hauteville.*
Tumbeuf, 255, *Rue Saint-Martin.*

THE CATACOMBS.

A considerable part of Paris, south of the river, is completely undermined. Near the *Barriere d'Enfer* is the opening to the quarries, whence was dug the stone of which the city was principally constructed. A descent of 80 steps conducts to an immense subterranean gallery nearly a mile in length, which is in some places supported by artificial pillars, in others by the natural rock. On each side branch off innumerable excavations, which are said to extend two or three miles, but many of the communications of which were prudently stopped, when they became the resort of banditti. In this gallery are the Catacombs. Numerous caverns, are completely filled with bones, collected from the various cemeteries, and piled in regular heaps. One immense pile contains two millions of skulls, and the different heaps extend more than a mile. It is an interesting and an awful spectacle. Some altars of antique form, shew that these dreary abodes were resorted to in very early ages.

THE FOLLOWING

TABLE

WILL PROBABLY PROVE ACCEPTABLE TO
 STRANGERS IN PARIS,
 WHO ARE NOT ACCUSTOMED TO CALCULATE BY
 FRANCS; A METHOD UNIVERSALLY ADOPTED
 IN THE FRENCH CAPITAL.

<i>Francs.</i>	<i>French.</i>	<i>£. s. d.</i>
1	Un	0 0 10
2	Deux	0 1 2
3	Trois	0 2 6
4	Quatre	0 3 4
5	Cinq	0 4 2
6	Six	0 5 0
7	Sept	0 5 10
8	Huit	0 6 8
9	Neuf	0 7 6
10	Dix	0 8 4
11	Onze	0 9 2
12	Douze	0 10 0
13	Treize	0 10 10
14	Quatorze	0 11 8
15	Quinze	0 12 6
16	Seize	0 13 4
17	Dix-sept	0 14 2
18	Dix-huit	0 15 0
19	Dix-neuf	0 15 10
20	Vingt	0 16 8
21	Vingt-et-un	0 17 6
22	Vingt-deux	0 18 4
23	Vingt-trois	0 19 2
24	Vingt-quatre	1 0 0

<i>Frans.</i>	<i>French.</i>	<i>£.</i>	<i>s.</i>	<i>D.</i>
25	Vingt-cinq	1	0	10
26	Vingt-six	1	1	8
27	Vingt-sept	1	2	6
28	Vingt-huit	1	3	4
29	Vingt-neuf	1	4	2
30	Trente	1	5	0
31	Trent-et-un	1	5	10
32	Trente-deux	1	6	8
33	Trent-trois	1	7	6
34	Trente-quatre	1	8	4
35	Trente-cinq	1	9	2
36	Trente-six	1	10	0
37	Trente-sept	1	10	10
38	Trente-huit	1	11	8
39	Trente-neuf	1	12	6
40	Quarante	1	13	4
41	Quarante-et-un	1	14	2
42	Quarante-deux	1	15	0
43	Quarante-trois	1	15	10
44	Quarante-quatre	1	16	8
45	Quarante-cinq	1	17	6
46	Quarante-six	1	18	4
47	Quarante-sept	1	19	2
48	Quarante-huit	2	0	0
49	Quarante-neuf	2	0	10
50	Cinquante	2	1	8
51	Cinquante-et-un	2	2	6
52	Cinquante-deux	2	3	4
53	Cinquante-trois	2	4	2
54	Cinquante-quatre	2	5	0
55	Cinquante-cinq	2	5	10
56	Cinquante-six	2	6	8
57	Cinquante-sept	2	7	6
58	Cinquante-huit	2	8	4
59	Cinquante-neuf	2	9	2
60	Soixante	2	10	0
61	Soixante-et-un	2	10	10
62	Soixante-deux	2	11	8

<i>Franks.</i>	<i>French.</i>	<i>£. s. d.</i>
63	Soixante-trois	2 12 6
64	Soixante-quatre	2 13 4
65	Soixante-cinq	2 14 2
66	Soixante-six	2 15 0
67	Soixante-sept	2 15 10
68	Soixante-huit	2 16 8
69	Soixante-neuf	2 17 6
70	Soixante-dix	2 18 4
71	Soixante-onze	2 19 2
72	Soixante-douze	3 0 0
73	Soixante-treize	3 0 10
74	Soixante-quatorze	3 1 8
75	Soixante-quinze	3 2 6
76	Soixante-seize	3 3 4
77	Soixante-dix-sept	3 4 2
78	Soixante-dix-huit	3 5 0
79	Soixante-dix-neuf	3 5 10
80	Quatre-vingt	3 6 8
81	Quatre-vingt-un	3 7 6
82	Quatre-vingt-deux	3 8 4
83	Quatre-vingt-trois	3 9 2
84	Quatre-vingt-quatre	3 10 0
85	Quatre-vingt-cinq	3 10 10
86	Quatre-vingt-six	3 11 8
87	Quatre-vingt-sept	3 12 6
88	Quatre-vingt-huit	3 13 4
89	Quatre-vingt-neuf	3 14 2
90	Quatre-vingt-dix	3 15 0
91	Quatre-vingt-onze	3 15 10
92	Quatre-vingt-douze	3 16 8
93	Quatre-vingt-treize	3 17 6
94	Quatre-vingt-quatorze	3 18 4
95	Quatre-vingt-quinze	3 19 2
96	Quatre-vingt-seize	4 0 0
97	Quatre-vingt-dix-sept	4 0 10
98	Quatre-vingt-dix-huit	4 1 8
99	Quatre-vingt-dix-neuf	4 2 6
Cent	Cent	4 2 4

<i>Francs.</i>	<i>French.</i>	<i>£.</i>	<i>s.</i>	<i>D.</i>
101	Cent-un	4	4	2
102	Cent-deux	4	5	0
103	Cent-trois	4	5	10
104	Cent-quatre	4	6	8
105	Cent-cinq	4	7	6
106	Cent-six	4	8	4
107	Cent-sept	4	9	2
108	Cent-huit	4	10	0
109	Cent-neuf	4	10	10
110	Cent-dix	4	11	8
111	Cent-onze	4	12	6
112	Cent-douze	4	13	4
113	Cent-treize	4	14	2
114	Cent-quinze	4	15	0
115	Cent-quinze	4	15	10
116	Cent-seize	4	16	8
117	Cent-dix-sept	4	17	6
118	Cent-dix-huit	4	18	4
119	Cent-dix-neuf	4	19	2
120	Six vingts	5	0	0
121	Cent-vingt-et-un	5	0	10
122	Cent-vingt-deux	5	1	8
123	Cent-vingt-trois	5	2	6
124	Cent-vingt-quatre	5	3	4
125	Cent-vingt-cinq	5	4	2
126	Cent-vingt-six	5	5	0
127	Cent-vingt-sept	5	5	10
128	Cent-vingt-huit	5	6	8
129	Cent-vingt-neuf	5	7	6
130	Cent-trente	5	8	4
200	Deux cents	2	0	0
300	Trois cents	3	0	0
400	Quatre cents	4	0	0
500	Cinq cents	5	0	0
1000	Mille	10	0	0
2000	Deux mille	20	0	0

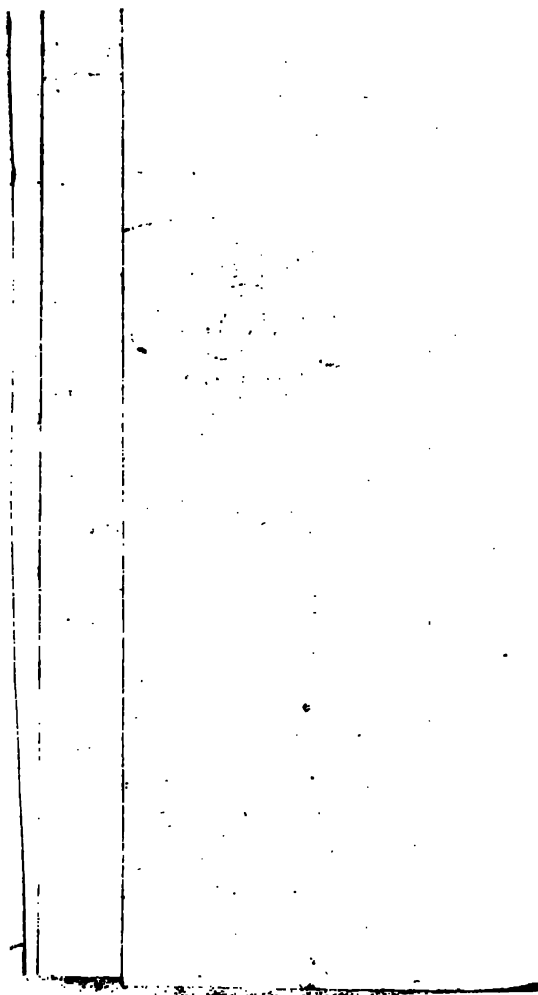
ENVIRONS OF PARIS.

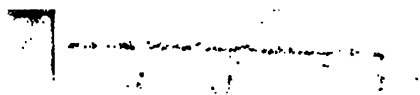
[The environs of Paris contain many pleasing prospects and magnificent structures. The ravages of revolutionary anarchy are too visible in every direction, but the beauty of the country could not be destroyed, and many noble works of art remain, well worthy the traveller's attention. Our limits will merely permit us to give a slight sketch of the principal objects.]

ARCUEIL.

ABOUT three miles from Paris stands the village of Arcueil, on the little river Bièvre, where is a magnificent aqueduct, the architecture of which may be compared with the finest specimens Italy can afford. Mary de Medicis caused this fabric to be built after the designs of Jacques Desbrosses, to convey the waters of Rougis for the use of the inhabitants of Paris. The aqueduct consists of twenty arches. It is 400 yards in length, and 24 in height.

At some distance on the road from Paris to Gentilly, are the ruins of an ancient aqueduct, which is said to have been erected by the emperor Julian, to convey water to his





ce of Thermes, situated in the Rue de la
pe at Paris*.

ARGENTEUIL

is a large market-town about six miles
Paris, nor is there any place in the
rons of that capital so renowned in the
e of history. Argenteuil is of very remote
quity, and has frequently been the scene
loodshed and fanaticism. Its abbey was
lered conspicuous in having had for its
ress the far-famed Eloisa, as celebrated
beauty and wit as for her misfortunes.
n Argenteuil, accompanied by some faith-
Sisters of the Order, she retired to the
aclete, which was given up to her by
lard, when he removed to Ruys. Argen-
l is noted for the excellence of its grapes
figs. Great crowds used formerly to re-
to it, to see a robe of Charlemagne without
1, found in a wall, in which it had been
sealed more than 200 years.

The waters of Arcueil have the property of de-
ing a stony crust on small bodies immersed in
t. Small pieces of wood, apples, peaches, are
iently thrown into it, which, in a short time,
me the appearance of pleasing petrifications.

ARNOUVILLE.

ARNOUVILLE is a league from St. Denis, on the bank of the little river Cran. The park, which contains about 300 acres, is beautifully diversified with groves, lawns, cascades, and sheets of water. The appearance of the village is much admired. All the streets centre in a spacious lawn, ornamented by a noble fountain.

AUTEUIL.

THIS village, about three miles from Paris, dates its origin from very remote antiquity, and was formerly celebrated for the excellence of its wines. If it has, however, lately lost much of its reputation on this score, it will never be deprived of the fame which it derives from having been the retreat of numerous persons eminent for their talents and their virtues; among whom may be reckoned, the satirist Boileau, and the learned Helvetius.

BAGATELLE.

THIS beautiful structure stands on the borders of the Bois de Boulogne, and near the banks of the Seine, about four miles from Paris. It was built by Bellanger, whose designs unite at once grandeur and grace. Three court-yards lead to the pavilion, from the innermost of which a flight of steps conducts to the grand entrance, which is embellished with columns. The saloon is ornamented with exquisite bas-reliefs, and other specimens of art in the Italian style. On the left of this apartment is the bathing-room, fitted up in the most tasteful manner, and decorated with several large paintings from the pencil of Robert. The second apartment is a boudoir, embellished with six pictures by Collet. This mansion also contains a handsome billiard-room. The furniture of the sleeping apartments is completely *en militaire*, consisting of trophies and every attribute connected with war. The inscription on the portal gives the true character of the place, *Parva sed apta*. The different windows present the most enchanting views in every direction, comprising the windings of the Seine, the abbey of Longchamp, the bridge of Neuilly, and the Valerian Mount. The garden, by the variety and beauty of the objects which it presents, always delights. Temples, grottos, busts, are scattered with tasteful profusion, and nothing is wanting to complete the beauty of the scene.

Bagatelle, which was the property of the count D'Artois, suffered during the reign of revolutionary fury, but it has since been restored to all its original perfection. And is again become the property of its ancient possessor.

BELLE VILLE.

THIS village is at no great distance from the barriers of Paris, and its delightful situation has doubtless conferred upon it the name which it bears. Belle Ville is erected upon an eminence which commands a noble view of Paris. The descent of the hill is decorated with pretty country seats, built in a style of simple, but elegant architecture, each possessing a terrace, whence the eye wanders over an immense tract of country, studded with hamlets and villages. Not far distant is Saint Gervais, one of the most beautiful country walks in the world. Strangers should walk here on the Sunday, to see the motley and joyous crowd which the city then pours out.

BELLEVUE.

WALKING on the banks of the Seine, Madame de Pompadour was so struck with the

noble prospect which this spot affords, that she immediately determined to erect a chateau here, and make it her favourite residence. Louis XV., enchanted with the delightful situation of the place, prevailed on her to yield it to him. The architecture of the building is at once simple and grand. Nothing can exceed the beauty of the winter saloon.

The park and gardens are tastefully laid out, particularly that denominated the English garden. The prospect to the north has little comparable to it in the environs of Paris. Plains and woods, hills and villages, are most agreeably interspersed. Paris and the Bois de Boulogne form an admirable contrast. The Seine, which, with beautiful meanderings, alternately appears and disappears from the view, seems to return from the remotest distance to water the hill of Bellevue. All that is enchanting in nature and in art is combined to embellish this delightful retreat. Bellevue was inhabited by the aunts of the late unfortunate monarch, and shortly after their departure from France it was transformed into a prison. The furniture and all the exquisite works of art were wantonly defaced, or destroyed, or sold. The saloon alone escaped the general destruction, being used by the commanding officer of the day as his apartment.

BICETRE.

THE present edifice was erected in 1682, on the site of a building originally founded by John, Bishop of Winchester, in 1290, and is appropriated to the reception of loose and idle characters, women of the town, and criminals of every description. The well is 201 feet deep, and fifteen in circumference the whole perforated through the solid rock. A very ingenious piece of mechanism has been invented to raise the bucket containing the water, which empty themselves into a reservoir fifty-three feet square, and containing 4000 gallons of water, which is thence distributed into every part of this extensive building.

BONDI.

BONDI is two leagues from Paris, on the road to Meaux. It has many pleasant houses. The road is prettily studded with the country residences of the Parisian merchants. Chilperic was assassinated in the neighbouring forest.

BOIS DE BOULOGNE,

THE village of Boulogne, about six miles from Paris, was well known in the annals of

superstition. Certain pilgrims, on their return from a holy journey to the chapel of Our Lady at the seaport of the same name, founded a religious house here, and gave the present village, then called *Mêmes les Saint Cloud*, the appellation which it now bears. It is from this village that the adjoining forest derives its name, being formerly called the forest of Rouvnet.

The name of the Bois de Boulogne would lead the traveller to expect lofty trees, and luxuriant foliage; but the fine wood which once adorned it is destroyed, and it is now merely an extensive copse, thinly scattered with young plants.

The annual procession, called the promenade of Long Champ, draws together the Parisians of every rank. In former times nuns from the neighbouring convent went in grand procession through the wood. It is now nothing but a long string of coaches, carts, cabriolets, and horsemen. Every one puts on all his finery, and seems determined to be gay and merry.

CHAILLOT.

THIS benevolent institution is beautifully situated about two miles from Paris, commanding a most extensive view of the city, the

Seine, and the Champ de Mars. The plan on which it is established is singular and excellent. Persons above seventy years of age can by right place themselves in it, to pass the remainder of their days in comfort and repose. In order to acquire this right, they must pay a subscription of ten-pence per month from ten to thirty years of age, one shilling and three-pence from thirty to fifty, and one shilling and eight-pence per month from fifty to seventy. These different payments will amount to £45. Should any person wish to become a subscriber, who is more than ten years of age, he must, at the time of subscription, deposit the sum, which would have been paid if the subscription had commenced at ten.

The establishment usually contains about 100 persons of both sexes. Each has a separate bed-chamber, and a common parlour between every two, for the reception of their visitors and friends. Neatness and simplicity are the characteristics of these apartments. At one o'clock a plentiful dinner is served up in the hall for the whole society, and at seven they again assemble to supper. In case of sickness they are removed to a comfortable infirmary, and provided with every medical assistance. At their decease, they are decently interred at the expense of the society.

Their time is at their own disposal. They may employ themselves in any occupation which does not interfere with the cleanliness or quiet of the house, and the profit of their

industry furnishes them with pocket-money. There is no unreasonable restriction on any of their amusements.

This establishment has the strongest claim on the attention of the stranger. Its plan is equally benevolent and wise. A subscription, so inconsiderable as to be scarcely noticed, much less felt, in the bustle of life, secures to old age and infirmity a respectable dwelling of independence, open to them as a *right*, and as the fruit of their own prudence and economy.

CHANTILLY.

THIS interesting place has been already described in note * page 18.

CHOISI.

Is situated about five miles from Paris, on the banks of the Seine. It is defended by hills from the scorching winds of the south. The air is remarkably salubrious, and the view is agreeable and picturesque. It contains more than three hundred elegant houses, built in the same style of simple architecture.

A magnificent palace formerly decorated Choisi, which, after passing into the possession of several of the noblesse, was purchased by

Louis XV. It was frequently visited by Madame de Pompadour, accompanied by her royal lover. Of this sublime structure and its beautiful gardens, not a vestige now remains.

SAINT CLOUD.

THE village and palace of St. Cloud are situated about five miles from Paris, on the banks of the Seine. This place derives its name from very remote antiquity. Clodoald, or St. Cloud, grandson of Clovis, having escaped when his brothers were murdered, retired to this place to escape the persecution of his uncles, and founded a monastery at the village of Nogent, now called from him St. Cloud.

The palace of St. Cloud is justly celebrated for its beautiful prospect, its gardens, its park, its magnificent cascades, and the master-pieces of painting and sculpture which it contains.

The entrance to the palace is by an extensive court, composed of a great range of buildings, and a façade 144 feet in length, and seventy-two in height. Two pavilions at the extremity form the commencement of two wings less elevated. The ascent to the state apartments is by the grand staircase to the left, the pillars and balustrades of which are composed of the choicest marble. Four saloons have the following titles, and they are embellished by corresponding ornaments. The

Saloon of Spring towards the garden, that of Summer on the side of the court, that of Autumn likewise towards the court, and the Saloon of Winter facing the garden. All the apartments are adorned with a magnificence becoming a royal residence. The Empress Maria Louisa's bed-chamber is a fairy palace ; her boudoir the cabinet of the graces. The gardens are universally admired. Nature and art combine to render them highly picturesque and beautiful. Antique and modern statues, temples, altars, sheets of water, groves, and parterres of flowers, are tastefully arranged in every direction, while an immense distant landscape opens to the view, and the whole city of Paris displays itself, intersected by the Seine, whose innumerable windings give peculiar interest to the prospect.

The most striking object is the cascade. It is divided into two parts. The upper cascade is 108 feet wide, and the same in height. Its head is decorated by sculptures of a river-god and a naiad, representing the Seine and the Marne. The sheets of water which proceed from them, unite as they fall into a great shell in the centre, whence flow nine other sheets, which, in their descent into a large basin, assume many fantastic forms. An alley divides the upper from the lower cascade. Three distinct sheets of water here fall into a circular basin, thence into a second and a third, and lastly into a canal ornamented with a variety of jets. In the intervals between the cascade

are enormous leaden figures, representing dolphins, frogs, &c., which spout large quantities of water to an immense distance. In one place a number of jets intersect each other in a pleasing manner, and to the right a single jet rises to the height of ninety-seven feet.

St. Cloud is much frequented, especially on the Sunday. An auberge at the foot of the bridge affords rest and refreshment; and it is said that the little hermitages in the garden too often witness assignations not of the most virtuous kind.

SAINT CYR.

THIS village, situated about three miles from Versailles, was long celebrated under the title of the Royal Society of St. Cyr, for the education of the female nobility, established by Louis XIV. Its first abbess was the famous Madame de Maintenon, who there ended her days. This institution was abolished after the Revolution, and the building appropriated to the reception of wounded soldiers. It has since been converted into a school of public instruction.

SAINT DENIS.

THIS city, about six miles from Paris, derives its name from the cathedral so called,

A famous Christian lady, named Catullis, caused a chapel to be built near the spot on which the present church stands, wherein she deposited the remains of the martyred St. Denis and his companions, which she had purchased from the executioner. The chapel was successively enriched by Clotaire, Chilperic, Dagobert, and numerous ancient monarchs, until it arrived at the acmé of its greatness. This once beautiful cathedral was, during the Revolution, reduced almost to a heap of ruins. The tombs of Guesclin and Turenne, the oriflamb of Clovis, the sceptre and sword of Charlemagne, the portrait and sword of the maid of Orleans, the bronze chair of Dagobert, and an immense number of reliques and curiosities disappeared. The royal dead were torn from the repositories of departed greatness, the bones of heroes were made the playthings of children, and the dust of monarchs was scattered to the wind.

Towards the close of the reign of the late Emperor, this venerable structure was repaired. The royal vaults were cleared and improved. The subterranean chapels were re-established, and fitted up with exquisite taste, and the church of St. Denis will probably ere long resume its ancient majesty.

FONTAINEBLEAU.

ABOUT forty miles from the capital stands the palace of Fontainebleau, a spot mentioned

in history upwards of six centuries back. The edifice is much indebted for its magnificence to the refined taste of Francis I., who was much delighted with this charming retreat; Henry IV., also, contributed to its further embellishment; and Louis XIV. regularly paid this palace an annual visit. It has experienced the effects of revolutionary anarchy. There is, however, sufficient left to compensate for a visit to this sumptuous residence of some of the most accomplished and celebrated sovereigns that wore the crown of France. It will long be celebrated for the abdication of the throne of France and Italy, signed here by Buonaparte, April 3d, 1814.

SAINT GERMAIN EN LAYE.

TWELVE miles from Paris stands the city of St. Germain en Laye, which derives its name from the adjoining forest of Laye. It is, like many other places in the environs of the capital, of the greatest antiquity. The old palace was appropriated to receive the kings of France when they took the diversion of the chase in the forest of Laye, the largest and finest in the kingdom, containing 5700 acres. Henry IV. built what was called the New Palace, the whole of which has nearly fallen to decay. The city of St. Germain en Laye is well peopled, the houses commodious, the streets wide and well paved, with several fine squares. It consists of one parish only, and, prior to the Revolution, had to boast some celebrated religious

houses. That of the Pères des Logis, situated in the forest, is well worthy observation. It was founded by Anne of Austria, the consort of Louis XIII., in 1644. The Hotel de Noailles likewise deserves the stranger's attention : it was built on a very grand scale, from the design of Mansard. St. Germain is rendered further conspicuous as the residence of James II., after he abdicated the English crown. He ended his days here in 1700, worn out with grief and the vicissitudes of fortune.

ISSY.

Is a village situated on a little hill about a mile from Paris, and not far from the Seine. It derives its name from an ancient temple dedicated to Isis, no vestige of which now remains. Here the admirable actress Mademoiselle Clairon resided, and was often visited by the most celebrated characters of the times. It was here that the cardinal de Noailles, Bossuet, Fenelon, and Tronson, assembled, to hold those meetings known under the name of the Conferences of Is y.

LIVRY.

Is twelve miles from Paris, on the road to Meaux. The chateau was once a place of strength and importance. Louis-le-Gros, in the wars which he carried on against the count

of Champagne, besieged it. He mounted to the assault himself, and was wounded in the thigh by a pike. This redoubled the ardour of the besiegers, and the place was taken and dismantled. Malherbes and Madame de Sevigny inhabited Livry. It was under its delightful shades that this amiable woman composed those letters to her daughter, which are a model of elegance and delicacy.

LUCIENNES.

THIS chateau, near the machine of Marly, ten miles from Paris, was built by Le Doux, in three months, for the residence of Madame du Barry. The delightful prospect which the place affords, the talents of the architect, the sculptures, the paintings, the decorations, all united to make Luciennes a model of magnificence, elegance, and beauty. Since the Revolution, however, almost every movable has been sold, the bas-reliefs have been mutilated, the fine cornices broken, and the hand of anarchy has left its destructive traces on every work of art.

The entrance presents a peristyle of four pillars with niches, in which are marble statues, and a bas-relief representing a group of Bacchanalian children. From the sumptuous saloon the eye is gratified by the view of an extensive tract of country. To the left is St. Germain, to the right Paris, and in front

Vesinch and St. Denis, with the river Seine in all its delightful meanderings.

MAL MAISON.

THIS building, which was long the residence of Buonaparte, is by no means well constructed. It contains too many apartments, but they are all decorated with the finest specimens of painting and sculpture. A few years since two pavilions were built at the entrance of the avenue conducting to the edifice. It is surrounded by a park, and has fine gardens attached to it, containing seventy-five acres. The gardens are well watered and their situation extremely picturesque. Previously to Napoleon's possessing this mansion it was falling to ruin, but it has been completely repaired by Percier and Fontaines. The Abbé Delille has immortalized the rivulet of Mal Maison. It is not, however, the stream which flows through the gardens that has employed his pen, but a little rivulet winding through a long avenue of spreading chestnut-trees.

MARLY.

ABOUT ten miles from Paris is the village of Marly. At the foot of a superb cascade, and below the most delightful gardens, formerly stood

a sumptuous chateau, the residence of Louis XIV. It was demolished during the reign of revolutionary fury. On its site now stands a cotton-mill. The park and gardens, however, still retain much of their original beauty, and will not disappoint the traveller's expectations.

The principal curiosity of the place is the machine of Marly, to supply Marly and Versailles with water from the Seine. It was constructed by Renneguin Suallem. It raises the water to the astonishing height of 600 feet, and discharges nearly 30,000 hogsheads in twenty-four hours. The limits of our work will not permit us to give any adequate description of this complicated machine. Proper persons are stationed on the spot, who will accompany the traveller, and give him every necessary information.

SAINT MAUR.

ST. MAUR is situated a short league from Paris, in a peninsula formed by the river Marne. It is celebrated in history on account of the massacre of the Christians by the troops of Attila. The witty and licentious Rabelais here composed his Pantagruel. In this place the brothers of the passion first performed their mysteries.

The chateau was built by Catherine de Medicis. The front towards the garden still retains its ancient architecture, but the rest of

the building has undergone a complete alteration. The gardens and park are peculiarly pleasant. A remarkable echo multiplies the voice many times.

MEUDON.

ABOUT six miles from Paris, stands the village of Meudon, dating its origin from the earliest periods of antiquity. The palace stands upon an eminence, commanding an extensive view of Paris and its environs. The stranger arrives at the edifice by a very fine avenue, at the end of which is a superb terrace, serving as a court-yard to the building, which was originally erected by the Cardinal de Lorraine, in the 16th century, after the designs of Philibert de Larma. When Monsieur de Louvois became the possessor of Meudon, he employed Mansard to superintend the formation of the terraces, moats, and the grand entrance of iron-work.

The front of the palace presents a most majestic *coup d'œil*. It is ornamented with arcades and pilasters. The centre pavilion, which is rounded off at the extremities, projects from the main façades of the edifice, and is adorned with a second order of pilasters and bas-reliefs, representing the four seasons. The whole terminates with a pediment, upon which are two recumbent statues, and an octagon vaulting which supports a terrace. The apartments of

this palace are numerous, and decorated in the most sumptuous manner, while the gardens, which were embellished by the famous Le Notre, are laid out in a style that confers honour upon his acknowledged talents.

The village of Meudon is very mediocre, and would indeed be altogether unworthy observation, were it not rendered conspicuous from having had the celebrated Rabelais for its curate, before his removal to St. Maur.

MONTMARTRE.

Is a village on a hill N.N.W. of Paris. Its name was probably derived from a temple dedicated to Mars, the remains of which were to be seen here two centuries ago. It is remarkable for its limestone quarries, and the vast number of windmills which crown the top of the hill. The inhabitants of Paris often climb this hill to admire the distinct and complete view which it affords of their city.

MONTMORENCY.

Is a little village, ten miles from Paris, placed on an eminence which gives it an extensive prospect and a salubrious air. All that remains of the magnificence of the dukes of Montmorency is found in the church, which

affords a perfect specimen of Gothic architecture.

Montmorency was the residence of J. J. Rousseau. It is much frequented by the Parisians on every festival.

MOULIN JOLI.

THE gardens of Moulin Joli, in some little islands of the Seine, five miles from Paris, well deserve the traveller's attention.

PONT DE NEUILLY.

[Bridge of Neuilly.]

THIS village, situated on the road from Paris to St. Germain, upon the banks of the Seine, has acquired much celebrity on account of its magnificent bridge, delightful gardens, and the interesting views which it commands. In 1606 there was simply a ferry at this village, but an event, which nearly terminated the life of Henry IV. and his suite, led to the construction of the bridge. The monarch was returning from St. Germain with his queen and several of his noblesse. On approaching the river, the horses, frightened by a thunder storm, precipitated themselves into the water, dragging the vehicle into the deepest part; and had not the most timely assistance been given, that great king and his companions must inevitably

have perished. The bridge which was built upon this occasion only lasted thirty-five years; after which period the present superb structure was planned and executed, being 750 feet long, and composed of five arches, each 120 feet wide, and 30 feet in height. It was erected after the design of Perronnet. It was opened with great ceremony in 1772, in presence of a vast concourse of people, and Louis XV. was the first who drove over it in his carriage. This spot has to boast of many noble houses, which belong to the opulent and fashionable inhabitants of the French metropolis. The numerous little streams which descend from the mountain, contribute much to the embellishment of the gardens.

PASSY.

THIS delightful village is situated a short league from the centre of Paris, upon an eminence on the banks of the Seine. Its vicinity to the capital, the Bois de Boulogne, and the river, render it peculiarly interesting. It is likewise esteemed for its mineral waters, the salubrity of its air, and the most charming views in every direction.

In this village are many handsome houses, one of which was the residence of the celebrated Dr. Franklin after his return from America. At the extremity of Passy is a spacious esplanade, covered with turf, from whence the view of several fine structures presents a most

agreeable contrast with the wavy verdure of the Bois de Boulogne, which in this direction assumes the most picturesque appearance.

RINCY.

Is thirteen miles from Paris on the road to Strasburgh. The chateau, belonging to the late duke of Orleans, has been demolished, and its ruins lie scattered around. The park and gardens have been much neglected, but still they retain many beauties, and the rural scenery by which they are surrounded cannot fail to delight.

SEVE OR SEVRE.

SIX miles from Paris, on the banks of the Seine, and near the park of St. Cloud, is the celebrated porcelain manufactory of Seve. For brilliancy of colour and delicacy of execution, the porcelain of Seve is perhaps unrivalled.

The visitor will meet with every attention at the manufactory. An extensive range of apartments, crowded with the most beautiful articles, is open to his inspection. The minutest inspection is allowed, and the price affixed to each article.

TRIANON.

TRIANON is within the enclosure of the park of Versailles, to the right of the great canal, and was erected on the plan of the celebrated Mansard. The front is 384 feet in length. Between the windows are elegant pilasters of marble displaying the Ionic order. Two wings are terminated by two pavilions which are united by a peristyle composed of twenty-two columns of red marble. The roof, in the Roman style, is surrounded by balustrades, ornamented with vases and groups of little cupids.

The interior of the palace corresponds with its exterior embellishments. The gallery and the billiard-room contain some exquisite views of the scenery of the gardens and park. The gardens form the principal charm. They are tasteful and luxuriant beyond description. Every beautiful shrub and flower, of every climate, blooms here; it is in truth a fairy scene. It used to be said of the three principal gardens, planted by Louis XIV., that Versailles was the garden of waters, Marly the garden of trees, but Trianon the garden of flowers.

PETIT TRIANON.

[Little Trianon.]

THIS small palace, situated at one of the extremities of the park of Great Trianon, con-

sists of a pavilion in the Roman style, forming a complete square. Each front measures about eighty feet in length, consisting of two stories above the ground-floor. Each front exhibits a different specimen of architecture. The whole is decorated with the Corinthian order, and crowned with a fine balustrade, the columns and pilasters being fluted from the top to the bottom. The most delicate and finished taste is observable in the construction of this edifice, which was built by Louis XV., and erected after the designs of Gabriel. The several suites of apartments display a correspondent grandeur. The pleasure-grounds consist of gardens laid out in the English and French taste, being diversified with statues, orangeries, a musical saloon, grottos, temples, and cottages. The gardens are now, however, going to decay. The little temple of love, among artificial rocks, and embowered amid the thickest trees, has been pilaged. The cottages are dilapidated, and the lake is almost dry.

This little palace was the favourite resort of the unfortunate Marie Antoinette.

VERSAILLES.

THIS celebrated city, about twelve miles from Paris, was formerly but an inconsiderable village, the surrounding country being successively acquired by Louis XIII. and XIV. from the bishop of Paris. The latter monarch caused the estate to be apportioned into diffe-

rent lots, which he divided among numerous individuals, who were compelled to erect on each allotment an appropriate residence. Such was the origin of this city, which owes its lustre to Louis XIV., who certainly placed it on a par with cities of the secondary order.

The palace stands upon an elevated spot, being completely isolated, and affords a remarkable instance of the persevering spirit of that monarch, who in this undertaking appeared anxious to render even nature herself subservient to his views. The period of seven years was employed in completing the palace, park, and gardens. They were commenced in 1673, and finished in 1680, as appears from a medal engraved upon this occasion by the Royal Academy of Inscriptions and the *Belles Lettres*. The palace was erected after the plans and under the inspection of Mansard.

On either side of an avenue are edifices for different officers of the suite, and the great and small stables, which are remarkable for the regularity and taste which they display, as well as choice specimens of sculpture.

This avenue conducts to the square of arms, which having traversed, you arrive at the first court, called the court of the ministers, being erected for their reception. Hence you proceed to that of the palace, which terminates with the marble court, so called, from being paved with squares of variegated marble. The buildings which surround this square, together with a portion of those in the former court, constituted

part of the old palace, built by Louis XIII. Two arcades conduct to the northern and southern terraces. On this side of the palace is a vestibule decorated with the Ionic order, the ceiling being in compartments. This vestibule leads to the chapel, the opera, and the small comic theatre.

Having examined this quarter of the building, the traveller proceeds along the northern terrace between large pieces of water, and at length has a complete view of the decorations and extent of the palace. It is more than 800 feet in length, consisting of a first story and the attic, decorated with Ionic pilasters, with fifteen outer buildings supporting isolated columns of the same order. Above the attic is an entablature after the Roman taste, surmounted by balustrades decorated with vases and trophies. The entrance into the interior is by a marble staircase, whither the stranger repairs by the arcade of the chapel, proceeding along the gallery that conducts to the vestibule, and passing by the dépôt containing the archives of the department.

On entering the fine range of apartments, the traveller will no longer be gratified with a view of all the paintings and ornaments which formerly constituted their principal beauty; the greater part have been conveyed to Paris to embellish the national museum and other edifices of the capital. Unfortunately these removals were too frequent; to compensate for which, and to diminish the regret which the

people of Versailles experienced, government established here a great museum of the French school, which is now become a very valuable and noble collection.

Although different selections have been made from the cabinet of natural history, the manner in which it is now arranged is deserving minute attention. As the traveller enters by the last staircase on the north terrace, the first apartment into which he is ushered is called the Saloon of Hercules. This chamber, which is the admiration of every spectator, and forms the glory of the French school, is indebted for its magnificence to the taste of Louis XV. It is sixty-four feet long, and fifty wide. It is decorated by twenty Corinthian pilasters of marble, the pedestals of which are brass, and the capitals of gilded metal supporting a burnished cornice ornamented with trophies. The pedestals at the bases are of green marble, and the pannels of Autin marble. The ceiling, the production of F. le Moine, is one of the finest compositions that exists. Olympus itself appears to open, displaying all the deities of the heathen mythology with their respective attributes. Nine groups and three compartments represent the labours and apotheosis of Hercules. These groups, consisting of 142 figures, detached from the ceiling in a most extraordinary manner, are enclosed in a fictitious attic of veined white marble with violet-coloured pannels, while over them is the cornice crowned with oak garlands in imitation of stucco.

In this saloon are also two celebrated pictures of Paul Veronese. The first, presented to Louis XIV. by the republic of Venice, is fourteen feet high and thirty long, and represents our Saviour at the house of Simon the Pharisee. The second, over the marble chimney-piece, decorated with bronze, is nine feet and a half high, and nine feet nine inches long, representing Rebecca receiving from Eleazar the gifts of Abraham. The frames of these pictures, which are the workmanship of Vassé, seem incorporated with the marble, and are supported by gilt brackets. In the centre of this apartment is placed the statue of cupid bending his bow, which formerly adorned the Temple of Love at Petit Trianon.

The second saloon is called the Hall of Plenty, the ceiling of which was from the pencil of Hourasse. It contains many good pictures of Chevalet. At the extremity of the chamber, the goddess appears seated on a pedestal, which is surrounded by a railing. On either side appear two statues representing Apollo and Ganymede.

The third is the Saloon of Diana ; the ceiling of which was decorated by Blanchard, and displays the moon, under the figure of Diana, seated on a car drawn by two hinds, and accompanied by the hours, together with the attributes of hunting and navigation. There are four other paintings by Audran and De la Fosse, the latter of whom executed the beautiful representation of the sacrifice of Iphigenia, which

hangs over the chimney-piece. Beneath is a bas-relief in white marble, by the famous Sarasin, representing the flight into Egypt.

The fourth saloon is that of Mars. The talents of Audran were exerted in the decoration of the ceiling, on which the god is displayed in his chariot surrounded by military trophies. In this apartment are four pictures, by Jouvenet and Houasse, and a magnificent clock, which chimes a tune every hour, the ingenious workmanship of Antoine Morand. Two statues representing health and sickness, which formerly decorated Trianon, now contribute to embellish this apartment.

Next is the Saloon of Mercury. The ceiling was painted by Philip Champagne after the designs of Le Brun, and represents the god in his car, environed by characteristic figures. Several pictures ornament this apartment, and a magnificent cabinet, formerly destined to enclose precious relics, particularly arrests the attention; on either side of which is a pillar, peculiarly attractive from the excellence of its carving.

The Saloon of Apollo comes next in succession. The ceiling displays that divinity in his chariot, accompanied by the attributes attached to his name. The supporters of the ceiling are formed of dark green marble.

The Saloon of Bellona forms the entrance into the great gallery, or may be said to constitute a part of it. The ceiling is the work of Le Brun. All the ornaments have a warlike

character. On a fictitious chimney-piece is an oval bas-relief twelve feet in height, the workmanship of N. and G. Couston. It is encircled by a marble frame, and contains an equestrian figure of Mars. In the deceptive opening of the same chimney-piece is a second bas-relief, modelled by Desjardins, representing a female seated, and in the act of writing, surrounded by Genii.

It is to the justly celebrated Le Brun that the great gallery is indebted for its architecture and paintings. Nothing in Europe surpasses it, either in magnificence, taste, or arrangement. It is 232 feet long, 30 in breadth, and 37 in height, and is lighted by 17 great windows. On the opposite side is a similar number of arcades. The intermediate spaces are filled with immense plate glasses reflecting the gardens, several pieces of water, and the objects in the gallery. Between the arcades and the windows are forty-eight marble pillars, the bases and capitals of which, of the Composite order, are of gilt bronze. The vaulted ceiling represents, in nine large, and eighteen small paintings, under symbolical figures and allegories, the most memorable epochs of the reign of Louis XIV., from 1661 to 1678. These different pieces are distributed into several compartments, embellished by the most beautiful architecture, and supported by Mercuries of burnished bronze. The respective geniuses of the arts and sciences are occupied in decorating this asylum with flowers, while the cornice is

embellished with trophies, to which cupids are hanging wreaths of flowers. Two grand arcades, ornamented by four columns and eight pilasters, adorn the entrance to this sumptuous gallery. The pilasters are separated by salient pedestals supporting vases.

The gallery is terminated by the Saloon of Peace. The cupola of this chamber, painted by Le Brun, represents the figure of France seated in a car on an azure sphere, supported by a cloud and crowned by glory. Peace and the Loves are employed in uniting turtle-doves, around whose necks are medallions, symbolical of the alliances formed under the reign of Louis XIV. The ornaments in relief are of gilt bronze.

The two adjoining chambers, which complete the whole suite, are superbly decorated, by gildings, mirrors, vases, columns, and busts. In the last is a fine collection of twenty-two pictures, the compositions of La Sueur, and other celebrated masters.

The apartments of Louis XVI. were appropriated, during the Revolution, to the reception of military invalides, and consequently were shamefully mutilated and defaced; the traveller will therefore retrace his steps, and descend into the gallery of the chapel which conducts to the Opera-house.

This building was commenced in 1753, after a plan presented to Louis XV. by Gabriel; and was completed in 1770, to celebrate the marriage of the late virtuous monarch. No-

thing can surpass the splendid decorations of this structure, a minute detail of which, would occupy a space far beyond the limits prescribed to the present publication.

In the construction of the royal banquetting room, Arnoult may be said to have surpassed himself. This chamber, equally appropriated for the dress balls of the court, is eighty feet long, sixty-nine wide, and fifty-eight high.

The chapel is a most superb monument of the munificence of Louis XIV. It is the last work of J. H. Mansard; and was began in 1699, and finished in 1710, two years prior to his death. Its external decoration consists of Corinthian pilasters having a basement, and being surmounted by an attic story. In the spaces between the columns, arcades present themselves ornamented with angels. These support a balustrade, on the pediments of which are stone statues nine feet in height, representing the apostles, the evangelists, the fathers of the church, and the theological virtues.

The interior, which is decorated with the same order, is composed of free-stone. Twelve fluted pillars sustain the dome, between which are balustrades of gilded bronze, supported by grey marble. The bas-reliefs and ornaments of the columns and arcades of the nave, are of the most exquisite workmanship. The grand altar, formed of the choicest marble, is decorated with a glory; and at the sides appear angels in the act of adoration. The whole of the bronze is heightened with *or moulu*.

In front is the gallery appropriated for the royal family.

The paintings of the arches are by three different masters, and the ceiling over the gallery was executed by the famous Jean Jouvenet, who has represented the Holy Ghost descending among the apostles. The centre painting, which represents the Almighty in his glory, is from the hand of Coipel; and the resurrection over the grand altar-piece, is the work of Charles de la Fosse. The other smaller ceiling paintings were by the two Boulongues. The chapel of the Virgin was ornamented by them; and to one of them is attributed the picture of the annunciation over the altar-piece, which is highly esteemed. The chapel entirely escaped the ravages of the Revolution.

The gardens of this sumptuous palace are equal in splendour to the fabric to which they belong. Innumerable statues, temples, and pavilions, greet the view in every direction; while shrubberies, parterres, sheets of water, and jets d'eaux, in every direction diversify and complete the enchanting scenery. The menagerie is well worthy the stranger's observation; but the principal ornament of the gardens of Versailles is the orangery, which was planned in 1685, after the designs of Mansard, and finished the ensuing year. It stands on the left of the terrace, beneath the flowery parterre.

The canal is 1600 yards long and 64 broad;

two arms of which, each 510 yards long, join on one side Great Trianon, and on the other the menagerie.

Independent of the palace, there are many other buildings at Versailles deserving the attention of the stranger: namely—La Charité (the convent on the route to St. Cloud), the royal wardrobe, the theatre, the water-works, the government-house, the range of buildings appropriated for the military in the royal suite, the hotels of war, marine, &c., &c. The architecture of all these buildings, though various, is appropriate and beautiful.

VINCENNES.

THE village of Vincennes is four miles and a half from Paris. It is of the remotest antiquity; and was inhabited by many of the early kings and queens of France. The palace, which was erected by Francis I., had the appearance, and possessed all the advantages, of a fortress, particularly that part denominated the dungeon. In this fabric Charles V. expired, and here, in 1422, the warlike Henry V. of England breathed his last; nor is there a building more connected with curious ancient historical incidents than the chateau now under review. Of more recent date may be seen the apartments wherein was confined the

prince of Condé, in 1617, and forty years after the great Condé his son. Cardinal Mazarine also expired at Vincennes, in 1661 ; nor should the name of the celebrated Mirabeau be omitted, who was imprisoned four years within the walls of this building, during which period he wrote the admirable letters between Gabriel and Sophia. In one of the moats of this castle the duke D'Enghein was murdered.



THE END.

LAST REGULATIONS RESPECTING CARRIAGES.

IT may be useful to the public to learn, that the undermentioned ceremonies and expenses attach to horses and carriages taken out of this country for France :

On embarking horses an entry is required at the Customhouse; the same for carriages: horses pay a duty of 2l. 2s. each: carriages 2l. per cent. On landing in France a deposit of one-third of the value of carriages is made at the Customhouse, and a document given to the person to whom the carriage belongs, to shew that such deposit has been made; if the carriage is brought from France within two years, three-fourths of the sum deposited (except 10 per cent. on the remaining one-fourth of the deposit) is returned, upon producing the document received on landing on the French coast. Horses on landing in France pay a very trifling duty, 15 centimes for every 100 francs value: 100 centimes is equal to one franc. The freight from Brighton or Newhaven to Dieppe on a carriage is 4l. 4s. on horses at Brighton 4l. 4s. and the expenses of shipping. Exclusive of the above, the tonnage duties of the ship are added to the freight of carriages and horses, in proportion to the number the packets take; the more there are shipped the less the proportion of ton-

nage duties ; this arises from the circumstance
of the vessels being liable to those duties in
consequence of the carriages and horses : if
only passengers and baggage, they would
not be liable thereto. *"Morning Post."*

EXTRACT
FROM AN ADMIRABLE LETTER
OF THE
REV. J. C. EUSTACE,

From Paris, addressed to G. Petre, Esq.

“ I know not whether the account which I have given of Paris will induce you to visit it. Yet it has many attractions for the man of taste, and too many allurements for the man of pleasure. It is not certainly in any respect the capital of the world, nor the exclusive seat of the arts, nor the Athens of Europe, nor the Rome of modern times ; mighty names bestowed upon it by the *Great Nation* in the intoxication of momentary greatness. How far inferior in all these respects to the British capital, the seat of a great empire, and the mart of the terrestrial globe, the censorium of the world, connected by arts or arms, by science or by commerce, with every tribe, and with every country ; where every nation of the earth has some tie and some interest ; supreme in opulence and superabundant in charity, she receives and refunds alternately the wealth of nations ; and commissions every wind that blows to waft to distant ports the produce of

EXTRACT, &c.

her industry and the gifts of her benevolence. How little does it enhance this just panegyric to add, that, with a felicity peculiar and characteristic, she combines all the comforts of civilization, all the conveniencies of refinement, all the splendour of luxury, and all the decencies, all the charities, of Christianity. You may therefore safely venture, without the least danger of being seduced from your allegiance, and rest perfectly assured on the contrary, that you will return home with redoubled patriotism."

Adieu.

PARIS,

July 10, 1814.



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